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That great *Dimensions in Time* canonicity debate, round two:

"Gary, you know how this issue is a sort of 'canon' special, packed with fantastic features about things that we're not too sure are proper *Doctor Who* or not – like *Shada*, the *New Adventures* and all. Well, I've been thinking about that ding-dong about *Dimensions* we had back in issue 263, and although I'm prepared to concede that its *Who* status is debatable, I'd just like to point out that its status as valid *EastEnders* is unassailable."

"Oh Alan, of course it's not real *EastEnders*, you peculiar little man. Even though the *Doctor Who* continuity in the two episodes is as accurate as you might expect from 14 minutes of such quivering gibberish, its *EastEnders* continuity is completely up the spout."

"How d'you mean? It fits in just fine. It predicted Arfur's untimely haemorrhage on his allotment in the manner of Marlon Brando in *The Godfather*, for example. To wit, 'I wish my Arfur woz still alive' – Poline Fowler, 2013 AD. Go and look, it's uncanny."

"Her make-up certainly is. So how do you explain that the Queen Vic is painted in a smart red in 1973? In eighties '*Stenders*, it's a kind of rotted brown colour until the brewery paint it red in the nineties. You're not telling me that was a period restoration job, are you?"

"Am not. What you see as the Queen Vic in 1973 is, of course, the Rani's chameleon-circuited TARDIS, selecting the appearance of the Vic at the epicentre of all those time disturbances – ie, 1993. Were you following the story, or what?"

"And no-one in 1973 noticed the pub changing colour? Hmmn, even if I bow to your obviously superior knowledge of the subtleties of *Dimensions*, what about that irritating Trevor bloke who used to live on the square around 1989-ish – he was a *Doctor Who* fan! If he had been around for the Doctor's visit, wouldn't he have just gone, 'May I have your autograph, Mr Pertwee?' or 'Oooh, do you really think the dungarees are quite wise, Ms Sladen?"

"Easy-peasy. I'm not certain that Trevor was ever actually *said* to be a *Doctor Who* fan – he wore a multicoloured scarf, and one of those MOMI exhibition Dalek T-shirts, I think – but we do know that telly is different in Walford. I mean, we don't see quiz show *Cat and Mouse*, the one Arthur was on, at 6.30 on Monday evenings on BBC1, do we? So why shouldn't there be a completely different *Doctor Who*, with separate continuity, in the *Enders* parallel continuum? There's no reason Trevor should notice – the Doctor's probably played by Julie Goodyear."

"And the assistant editor of **DWM** is Brad Pitt. OK, good point there, son. But how come Kaffy, Sharon and Gita are still around in 2013? Kaff's legged it to Cape Town, Shazza's in the States and Sanjay's whiney wife is missing, presumed dead . . ."

"So if Gita and Kaffy and Sharon come back, the latter with strangely exciting hair extensions, you'll agree it's officially *Enders* canon?"

"OK, we'll wait until 2013. You win until then."

"You're a big man. What's that funny whirring noise, by the way?"

"I think it's Julia Smith turning in her grave."

Alan Gary

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Design **Peri Godbold**

Thanks to **Richard Bignell, Vanessa Bishop, Nicholas Briggs, Barbara Clegg, Stephen Cole, Paul Cornell, Sue Cowley, Kevin Davies, David Gibbes-Auger, David J Howe, Una McCormack, Bobbie Mitchell, Adrian Rigelsford, Gary Russell, Peter Ware, Martin Wiggins, Jan Vincent-Rudzki, Reeltime Pictures, BBC Books.**

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This issue...

"I've always viewed science fiction as another form of fable"

"Well, it's not Doctor Who, is it?"

26 Barbara Clegg

32 Shada

6 Spiking the Canon

Shelf Life...**14**
Comic strip Wormwood Part 2.......................**18**
The Fanzine Trap...**25**
The DWM Archive Shada...............................**32**
The Life and Times of Jackie Jenkins...........**42**
Timelines..**43**
Interview Paul Cornell...................................**46**

Doctor Who Magazine™ Issue 267. Published by **Marvel Comics**, a division of Panini UK Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. *Production* Mark Irvine; *Product Manager* Kirsty Hosmer; *Chief Sub* Jason Quinn; *Managing Editor* Alan O'Keefe; *Managing Director* Miles Stevens-Hoare. Published every four weeks. All *Doctor Who* material is © BBCtv 1996. *Doctor Who* logo © BBC Worldwide 1996. Diamond logo © BBC Worldwide Publications 1973. Daleks © Terry Nation. All other material is © Marvel Comics unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 0171-261 5555. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

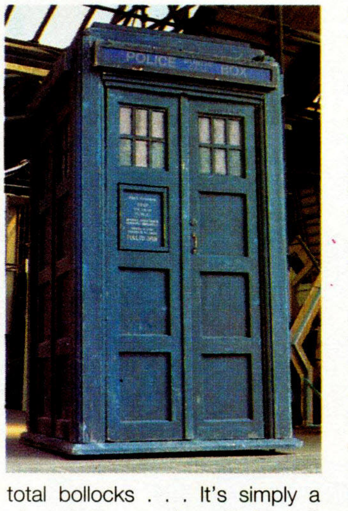
Gallifrey Guardian

Speculation over BBC plans for big screen Doctor mounts

Possible Doctor Who movie production partners named

Hal Films, a relatively new London-based company backed by US independent cinema distribution giant Miramax, has been named as BBC Films' potential co-producers on the *Doctor Who* feature first mooted at the Cannes Festival on 18 May.

As part of an 'open mic' discussion at the Festival, where BBC Films unveiled plans to make *Mary Queen of Scots*, a £12-15 million Jimmy McGovern scripted '*Braveheart* for girls', David Thompson, Head of Film and Single Drama, mentioned that a "lavish" new *Doctor Who* feature film might comprise part of BBC Films' forthcoming production slate. As reported in **DWM** 266, BBC sources were quick to pour cold water over Thompson's apparent 'announcement'. This did not, however, prevent the publication of a flurry of news reports claiming Thompson's off-the-cuff remarks as certain proof that a *Doctor Who* feature is imminent. Other BBC representatives have been keen to underline the point that there remain no concrete plans of any kind to make a film; BBC Drama spokesperson Alan Ayres was reported as telling *SFX* magazine, "It's a piece of wild speculation . . . [Thompson's reported announcement] was never a statement – it was just an aside in a conversation blown into something it isn't. Anything you may read about casting or budget is total bollocks . . . It's simply a gleam in the eye. I wouldn't put it any stronger than that. We have had preliminary discussions with a distributor, but I can't reveal who that is at the moment."

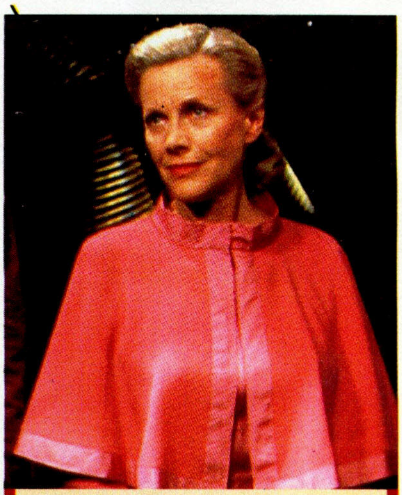


Shortly afterwards, American trade paper *Variety* confidently identified both distributor Miramax and its London offshoot Hal Films as being in association with BBC Films' purported *Doctor Who* movie, quoting Thompson as saying that the possibility of making the film had arisen only one week previously, and it reflected BBC Films' intention to both mine the BBC archives in conjunction and make its presence known in cinemas. However, **DWM** understands that preliminary discussions regarding the viability of a *Doctor Who* film took place at Miramax up to four months ago.

Having handled pictures as varied as Tarantino's *Pulp Fiction* and *The English Patient*, Miramax's impressive credentials and known marketplace 'clout' inspire confidence in the fledgling Hal Films, the staff of which includes a number of individuals previously employed on the internationally successful 'Film on Four' strand. It is known that British director Sam Miller, whose debut *Among Giants* was screened at the Festival, has signed a two-film deal with Hal. The first, *Elephant Juice*, described as "a dissection of urban 20-something mores", has been written by Amy Jenkins, creator of cult BBC2 series *This Life*. Budgeted at $5 million, *Elephant Juice* is being cast in anticipation of a London location shoot later this summer.

Whatever the precise state of play as regards any plans for new *Doctor Who*, it is clear that all parties concerned wish to downplay continuing speculation – and the media 'feeding frenzy' sparked by Thompson's Cannes comments will only have served to affirm their apparent intention to make no definitive statement for now. Consequently, **DWM** urges its readers not to lobby BBC Films, Hal Films or Miramax with *Doctor Who*-related queries at the present time; we will continue to pursue developments on your behalf.

In an entirely separate development, at a May convention appearance, frequent *Doctor Who* supporting actor Michael Sheard (Lawrence Scarman in *Pyramids of Mars*, among others) claimed to have been asked to play Doctor Who [sic] in a film apparently planned to be developed from the rights which late producer Milton Subotsky held in *Doctor Who's Greatest Adventure*, a planned second sequel to 1965's Peter Cushing-starring spin-off *Dr. Who and the Daleks*. A notice was later placed in the New Producers Alliance newsletter by Mitchell Henderson of Chaos Films plc, seeking an established producer or business partner to aid Chaos in its plans to exploit Subotsky's rights – the precise status of which **DWM** is yet to ascertain.



Sex swap story revived

Honor's on new Who list

One consequence of David Thompson's Cannes press conference was the revival of a 'non-story' of perennial interest to the nation's newsdesks – that the next actor to play the Doctor might be female. "We could cast a man or a woman. That's possible, although we haven't decided yet," Thompson is reported as saying, adding that he would insist that the character [sic] should be British.

Via the BBC News website, former *Doctor Who* script editor Christopher H Bidmead subsequently nominated singer-songwriter kd lang as a possible lead: "You mustn't have a sort of Wonder Woman, though." Other names randomly invoked on subsequent pages included Amanda Donohoe, former *Drop the Dead Donkey* star Haydn Gwynne, Jill Dando, Lily Savage and, as ever, Joanna Lumley – who was also named in the London *Evening Standard*'s coverage, alongside Caroline Quentin and Ace actor Sophie Aldred.

Meanwhile, ITV's teletext service hosted a phone-in survey to elect the 'people's choice' of female Doctor. Predictably, tabloid sensations Emma Noble, Liz Hurley and the Duchess of York appeared in the lower fringes of the final listing, which elicited 1,155 responses in all. Emma Thompson took 9% of the vote; Kate Winslet and Helen Baxendale came joint third on 14% each. Runner-up Helen Mirren was the choice of 19% of the respondents, but one-time Avenger Honor Blackman – seen in *The Trial of a Time Lord* Parts Nine-Twelve as the misguided Professor Lasky [pictured above] – won out, coming top with 23%.

Survival actress Lisa takes starring role

Bernice audio plays in the works

Bernice Summerfield, erstwhile companion to the Doctor in many of Virgin Publishing's *New Adventures* novels, will be portrayed by actress Lisa Bowerman in two 'talking books' based on the character's 'post-Doctor' solo escapades.

Audio rights in the novels *Oh No It Isn't!*, by Bernice's creator Paul Cornell, and *Beyond the Sun*, by **DWM** contributor Matthew Jones, have been acquired by Big Finish Productions. The plays, featuring full cast plus new music and sound effects, are to be produced by former **DWM** editor Gary Russell alongside Nick Briggs, known for his work on spin-offs including BBV's Auton films and Jason Haigh-Ellery of Big Finish, who was previously the associate producer on 1995's Sontaran video thriller *Shakedown*.

Lead actress Bowerman, best known to *Doctor Who* fans for her role as the feline Karra in 1989's *Survival*, is a former *Casualty* regular currently starring in West End musical *Blood Brothers*. She will be joined in the Bernice plays by erstwhile Brigadier Nicholas Courtney – who, bizarrely, voices Wolsey the cat, the second Cornell-created *NA* TARDIS-dweller.

The plays will go into studio during June/July and will be on sale in September. Each will be released as part of a two-tape package priced £8.99, with an approximate running time of two hours. Internet updates can be found at: www.gary.dircon.co.uk/bigfinish.html

Battlefield **fans will be heading to Exeter over the weekend of 1 and 2 August, where Sylvester McCoy, Sophie Aldred and Nicholas Courtney head the guest list of a convention of the same name. Michael Craze and Anneke Wills provide support. Details on website: http:\\www.eclipse.co.uk/~battlefield – or call organiser Mark O'Grady on (01626) 355247 . . .** BBV is preparing a third audio drama featuring Sylvester McCoy and Sophie Aldred as 'The Professor' and Ace – this time a double CD pack provisionally titled *Prosperity Island* . . . **More audio antics! BBC Worldwide's Paul McGann-starring 'talking book' is safely on tape – see a future DWM for an exclusive report on its recording!** . . . And Gary Gillatt's hardback magnum opus *Doctor Who: From A to Z* will now be released on 16 November, all the better to tie in with the show's 35th anniversary . . .

Outside the Spaceship

compiled by Dominic May

Television **Tom Baker** has recorded Channel 4 documentary pilot *War Heroes*. **Peter Davison** will appear in a new ITV drama, *The Verdict*. A further series of children's drama *Out of Sight*, featuring **Frazer Hines**, is in production for the autumn. **Mary Tamm** plays sexy man-eater Jan Bishop in three episodes of ITV soap *London Bridge* from 15 July. **Geoffrey Sax** is directing a four-hour TV movie version of *The Exorcist* for the Fox Network. New *EastEnders* executive producer **Matthew Robinson** is considering options to inject new life into the series such as extended episodes, one-off specials and even spin-off shows. *Timelash*'s **Elizabeth Parker** is the composer of the BBC's World Cup theme.

Film **Paul McGann** is about to sign up to appear in *Johnny Hit and Run Pauline* alongside Sherilyn Fenn, Miranda Richardson and James Fox; shooting begins in New Hampshire this month. He has also recently taken part in the production of a training film concerning digital effects and modern film production techniques. *Land Girls*, featuring **Maureen O'Brien**, is due for release in September. **Louis Marks**' £9.5 million production of George Eliot's *Daniel Deronda* enters production shortly.

Stage **Bonnie Langford**'s *Sweet Charity* at the Victoria Palace Theatre may not last until its first target date of 15 August; despite mainly good reviews, houses were reportedly half-empty within a week of opening. **Frazer Hines**' tour in *The Spider's Web* continues at the Theatre Royal, Bury St Edmunds from 7 July (box office 01284 769505) and concludes at the Towngate Theatre, Poole from 21 July (01202 685222).

Radio Notable Radio 4 productions of late have included **Tom Baker** as Beelzebub in *The Devil and Paganini* and **Peter Davison** as Ruxton Blakemore in *The Smart Couple*. **Sophie Aldred** and husband have written for Radio 4's *Loose Ends*.

Obituaries **Kevin O'Shea**, for many years *Doctor Who*'s BBC publicist, died on 29 May aged 64. **Seymour Green**, both Hargreaves in *The Seeds of Doom* and the Chamberlain in *The Twin Dilemma* [pictured], died on 7 May aged 85. Extra **Alan Vicars** – an Aztec warrior in *The Aztecs*, a servant in *The Massacre of St Bartholomew's Eve*, a lab assistant and a miner in *The Underwater Menace* and a technician in *Doctor Who and the Silurians* – died on 2 May.

Collector's Heaven

DWM's monthly guide to upcoming Doctor Who merchandise

6 July

Video ***Doctor Who: Horror of Fang Rock*** [Fourth Doctor & Leela] *BBC Video* £tba
Novel ***Doctor Who: Placebo Effect*** by Gary Russell [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Zeta Major*** by Simon Messingham [Fifth Doctor, Tegan & Nyssa] *BBC Books* £4.99

3 August

Novel ***Doctor Who: Vanderdeken's Children*** by Christopher Bulis [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Dreams of Empire*** by Justin Richards [Second Doctor, Jamie & Victoria] *BBC Books* £4.99

20 August

Novel ***The New Adventures: Another Girl, Another Planet*** by Martin Day & Stephen Bowkett [Bernice] *Virgin* £5.99

7 September

Video ***Doctor Who: Planet of Fire*** [Fifth Doctor, Turlough & Peri] *BBC Video* £tba
Non-fiction ***Doctor Who: The TV Companion*** by David J Howe & Stephen James Walker *BBC Books* £tba
Novel ***Doctor Who: The Scarlet Empress*** by Paul Magrs [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Last Man Running*** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £4.99

5 October

Video ***Doctor Who: The Ark*** [First Doctor, Stephen & Dodo] *BBC Video* £tba
Novel ***Doctor Who: Beltempest*** by Jim Mortimore [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Matrix*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99

15 October

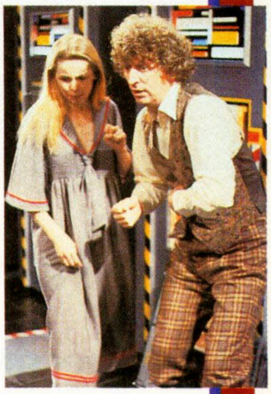
Novel ***The New Adventures: Beige Planet Mars*** by Lance Parkin & Mark Clapham [Bernice] *Virgin* £5.99

2 November

Video ***Doctor Who: The Ice Warriors*** [Second Doctor, Jamie & Victoria] [double pack including *The Underwater Menace* 3 and various rediscovered sixties clips] *BBC Video* £tba
Novel ***Doctor Who: The Janus Conjunction*** by Trevor Baxendale [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Infinity Doctors*** by Lance Parkin [The Doctor] *BBC Books* £4.99
Non-fiction ***Doctor Who: The Seventh Doctor Handbook*** by David J Howe, Mark Stammers & Stephen James Walker *Virgin* £tba

16 November

Non-fiction ***Doctor Who: From A to Z*** by Gary Gillatt *BBC Books* £16.99



3 December

Novel ***The New Adventures: Where Angels Fear*** by Rebecca Levene & Simon Winstone [Bernice] *Virgin* £5.99

4 January 1999

Video ***Doctor Who: Nightmare of Eden*** [Fourth Doctor, Romana & K9] *BBC Video* £tba
Novel ***Doctor Who: The Taint*** by Michael Collier [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99
Novel ***Doctor Who: Salvation*** by Steve Lyons [First Doctor, Steven & Dodo] *BBC Books* £4.99

1 February

Novel ***Doctor Who: Wages of Sin*** by David A McIntee [Third Doctor & Jo] *BBC Books* £4.99

1 March

Video ***Doctor Who: The Keys of Marinus*** [First Doctor, Susan, Ian & Barbara] *BBC Video* £tba

Easter

Non-fiction ***Doctor Who: Regeneration*** by Gary Russell & Philip Segal *Virgin* £tba

3 May

Video ***Doctor Who: The Face of Evil*** [Fourth Doctor & Leela] *BBC Video* £tba

5 July

Video ***Doctor Who: The Greatest Show in the Galaxy*** [Seventh Doctor & Ace] *BBC Video* £tba

SPIKING THE CANON

A human being called 'Doctor Who'? The alien Voord evolving into Cybermen? TARDIS seatbelts? A Ninth Doctor? What do these people think they're doing to our carved-in-stone preconceptions of what makes 'proper' *Doctor Who* – and how can we stop them, asks **Steve Lyons** . . .

Ah, how well we all remember the Doctor's thrilling third encounter with the Zarbi – you know, the one in which he discovers that those faintly comical ant-like adversaries have been infiltrated by men in robotic Zarbi costumes, and gets to climb inside one. Published in 1965 in the first *Doctor Who* annual, it's one of the very earliest *Doctor Who* stories – and it wasn't even on TV, so we had the joy of being able to re-examine it long before home video recorders appeared. It was one of our few permanent connections to the *Doctor Who* universe. Strangely, though, I've yet to view a subsequent episode – or read a book or comic strip – which refers back to the events of *The Lair of Zarbi Supremo*, and fan discussion about it is minimal. It's almost as though it didn't exist. And why? You're probably screaming the answer at this page right now (if you're the sort of person who does that): *it's not canonical!*

So, er . . . what does that *mean*, exactly?

The *Oxford English Dictionary* defines the word 'canon' as meaning "collection or list of sacred books etc. accepted as genuine". Fans have bandied it about for two decades, more or less, in endless discussions about what does and does not comprise 'genuine' *Doctor Who*. *The Lair of Zarbi Supremo*, apparently, does not. It is a fake. Somehow, it is invalid. It has been cast out of continuity. So what *is* canonical, then?

The concept of discussing *Doctor Who* in such terms comes to us, apparently, from Sherlock Holmes fandom. In their case, though, there is a simple rule of thumb. Any published Holmes tale written by Sir Arthur Conan Doyle is part of the canon; anything else is not. So *The Valley of Fear* is genuine, despite the bits which contradict *The Adventure of the Final Problem* – whereas, for instance, the *Doctor Who* New Adventure *All-Consuming Fire*, written by Andy Lane and featuring Holmes and Watson, is not.

Doctor Who has many grey areas. Its writers change regularly, as do its producers and its stars. We disregard *The Lair of Zarbi Supremo*, even though it was written (as far as we know) by the series' first script editor, David Whitaker. Likewise, if a future episode of the series referred back to the events of *The Paradise of Death*, *Timelines* would doubtless be filled with complaints from people who don't consider that radio drama to be canonical. But why should we exclude it, when it was written by seventies producer Barry Letts and starred Jon Pertwee, Elisabeth Sladen and Nicholas Courtney as the (Third) Doctor, Sarah and the Brigadier respectively? What about 1985's *Slipback*, which starred the then-current cast of the series and was written by its script editor?

The only possible justification is that those stories didn't appear on the television screen. But does it really matter? And, if so, where does that leave Children in Need's two-part *EastEnders/Doctor Who* crossover *Dimensions in Time*? Unfinished Fourth Doctor story *Shada*? Sixth Doctor, Tegan and Jimmy Savile-starring skit *A Fix With Sontarans*? If you accept that *Shada* is canonical, then why not *The Nightmare Fair*, that unproduced but in active pre-production Sixth Doctor versus the Toymaker saga intended to kick off Season Twenty-Three prior to the show's 1985 hiatus? If you accept *The Nightmare Fair* on the basis of its subsequent Target Books novelisation, then why not the BBC Books novels? They are official BBC productions, after all. And if you accept the BBC books, then why not Virgin's *New Adventures*, once touted as the official continuation of *Doctor Who*? Why not 1986's 'secret origins' *Companions* novel *Turlough and the Earthlink Dilemma*? Why not the PROBE videos, which feature Caroline John as Liz Shaw? Why not Richard Franklin's *Recall UNIT* fringe stage production?

Jon Pertwee regenerated into Trevor Martin – so was Martin the *real* Fourth Doctor?

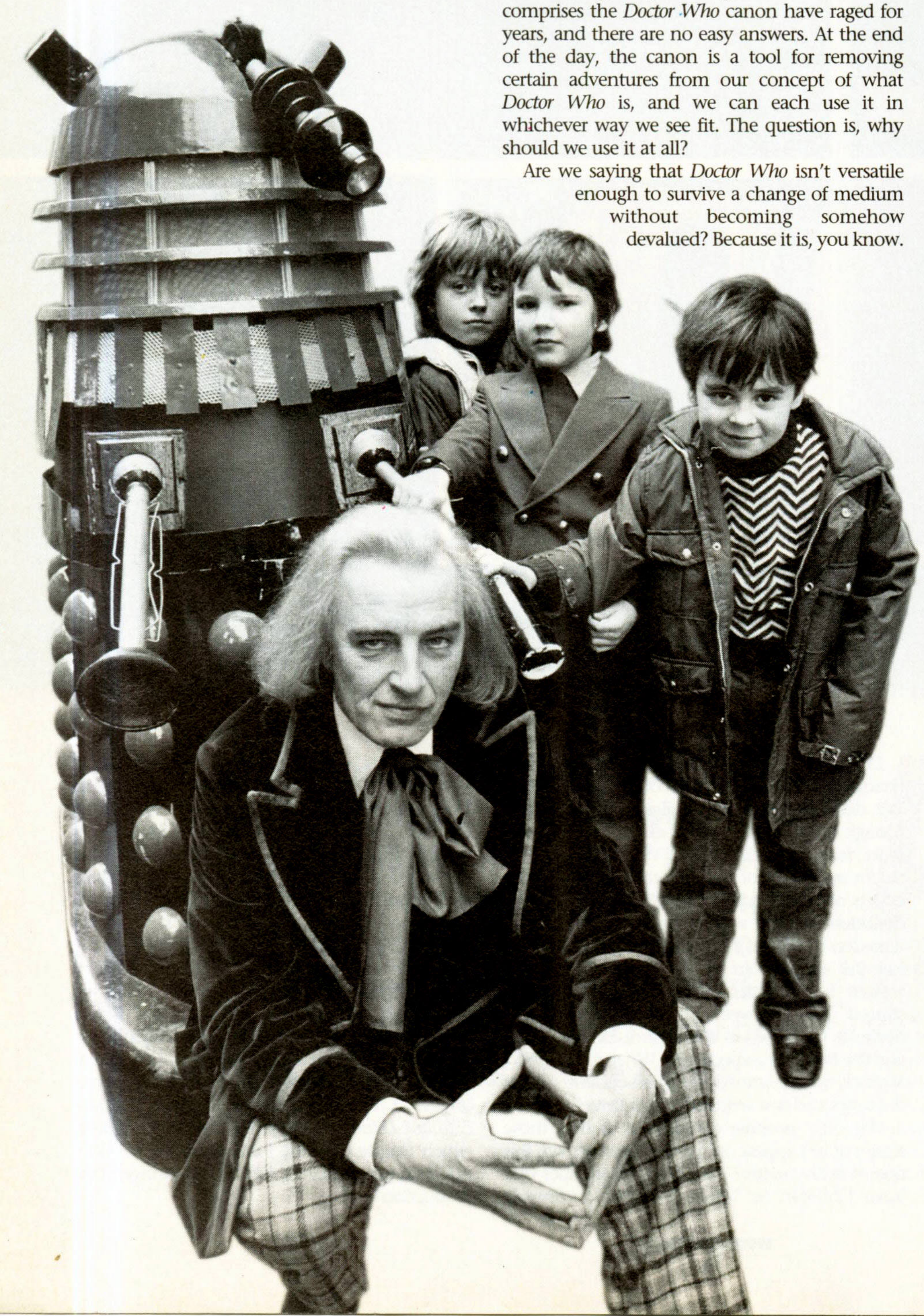
Colin Baker's Doctor in *The Ultimate Adventure*, with companions Zog, Jason and Crystal – a Sixth Doctor with more power than television could convey?

I could go on, but arguments about what comprises the *Doctor Who* canon have raged for years, and there are no easy answers. At the end of the day, the canon is a tool for removing certain adventures from our concept of what *Doctor Who* is, and we can each use it in whichever way we see fit. The question is, why should we use it at all?

Are we saying that *Doctor Who* isn't versatile enough to survive a change of medium without becoming somehow devalued? Because it is, you know. That's why it has been, at various times, stage plays, radio dramas, feature films, talking books, computer games, long playing records, Viewmaster reels, educational books, *Find Your Fate* books, Give-a-Show projector strips, commercials, role-playing games, cigarette cards and all the other formats in which a story about the Doctor and/or his vast supporting cast can be told.

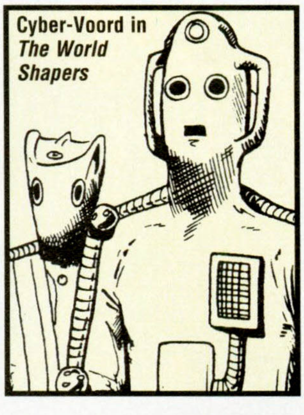
Okay, so some of these stories haven't exactly adhered to 'continuity'. The Doctor hasn't always been an alien being, for a start. But we can name many TV episodes which have committed similar crimes. There is no way to reconcile events in *Mawdryn Undead*, which unequivocally states that the UNIT adventures took place prior to 1977, with dialogue in the earlier *Pyramids of Mars*, which equally uncompromisingly tells us that Sarah joined UNIT in 1980 – but nobody has suggested that either one is not part of the canon. Instead, we have debates about how we can accept both – for accept both we must, because we cannot think of an excuse not to – whether it be by forgetting Sarah's 'slip of the tongue' or by assuming that the celebrations at Turlough's school were not for the Queen's Silver Jubilee but for the birth of Prince William. Arguments about which story is 'in the right' are predicated not on which is the more logical or convenient, but rather on which means having to ignore the least amount of material. We just wouldn't make the effort for a similar – or much smaller – gaffe in a World Distributors annual. Indeed, we once dismissed those tomes for their such ridiculous ideas as the TARDIS having seatbelts fitted – until a decade later *Timelash* had us believe that such accoutrements were occasionally necessary. Similarly, we dismiss *TV Comic* for featuring a character called 'Dr Who', but take pains to justify the fact that *The War Machines* did too. It just doesn't seem to make sense.

Consider, also, those non-televised stories which have taken pains to fit in with what has gone before. The 'Past Doctors' books spring inexorably to mind, as does *TV Comic* again – this time for the end of the Second Doctor's run therein, which intelligently postulated a whole new series of adventures for him following his trial in TV epic *The War Games*. And what about those *New Adventures* written by Messrs Platt, Aaronovitch and Cartmel, which not only fitted in with the TV series but took it to the end of the



path along which it was supposedly heading before being rudely curtailed by the show's cancellation in 1989?

In a similar vein, does it really make sense for us to cling on to the televised version of *The Myth Makers*, for example, as being the 'real' and unassailable version when the Target novelisation – by the same author, but with the benefit of 20 years' hindsight – is qualitatively 'better'? And why not accept that, since they were written by David Whitaker and approved by Dalek creator Terry Nation, the *TV21* Dalek strips have more right to be considered canonical than do any of the televised Dalek stories into which these two gentlemen had no input whatsoever?


Cyber-Voord in *The World Shapers*

Fans have stated that *Dimensions in Time* should be removed from the canon, because it doesn't have an official BBC *Doctor Who* production code. That's not the real reason, of course – they just think it's awful. But what if it *had* had such a code? Would we have accepted the story then, and brought *EastEnders* characters into the *Doctor Who* universe? I might point out that the 1996 TV Movie has no similar production code either, but I've heard only half-hearted attempts to 'de-canonise' it, based on the liberties it took with the Doctor's origins and nature. The argument seems to be that, since we saw Sylvester McCoy's Doctor regenerate into Paul McGann's, the TV Movie must be an official continuation of *Doctor Who*. Yes, but we also saw Jon Pertwee's Doctor regenerate into Trevor Martin's in a video clip shown at the start of the 1974 stage play *Doctor Who and the Seven Keys to Doomsday*, and no one has made any such claims about that . . .

What's the big deal about continuity anyway? *Doctor Who* was popular enough without it, thank you very much. Okay, there is the odd reference to prior events in early episodes, but nothing like the bonanza of returning monsters, throwaway links and images of past companions (minus Leela in the *Resurrection of the Daleks* flashback sequence detailing the Doctor's former allies) which came to characterise the show in the eighties. It was all done for the benefit of fans too, only for the fans to realise they didn't much care for a programme that was constantly feeding off its own past. Only recently, the BBC book *Alien Bodies* was voted the best of the Eighth Doctor series in a **DWM** poll – it being the first book in the series not to revolve exclusively around elements from the show's past – so it seems that nothing has changed. We cry out for more continuity, and vote with our pockets when it comes to appearances of, say, the Daleks, but we're much happier when we're given something new.

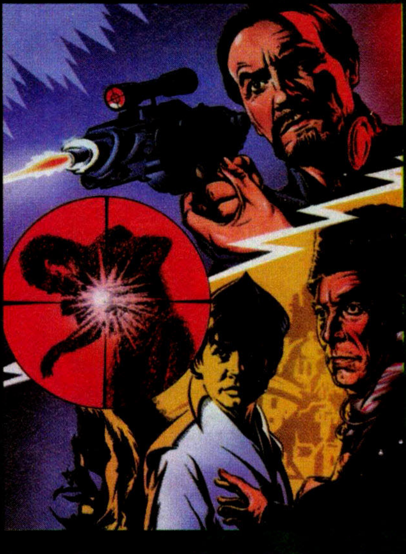
The continuity obsession began in earnest (tirades against *The Deadly Assassin* by Doctor Who Appreciation Society Co-ordinators excepted) when publications like *The Doctor Who Programme Guide* and a certain weekly comic made facts about *Doctor Who*'s past more accessible. Fans began to fret about things like constructing a history of the Dalek race, based on lines written by people who neither knew nor cared about that history in the first place. And, once a history has been established, woe betide the story that contradicts it. So *Silver Nemesis* was derided for putting the 'wrong' type of Cybermen in 1988, although writer Kevin Clarke had the same attitude towards Cyber-continuity as did Gerry Davis and everyone else

Ought *Dimensions in Time* not be canonical because fans think it's awful?

Secret histories

A few, ahem, challenging interpretations of *Doctor Who* in other media . . .

Birth of a Renegade



Source Short story in the *Radio Times* 20th anniversary special
Writer Eric Saward
Characters off the telly The Fifth Doctor, the Master [as played by Anthony Ainley], Susan, Tegan, Turlough and some Cybermen
Story A distress signal lures the Doctor to a battle cruiser, where he is captured by Cybermen and gloated at by the Master. The black-clad fiend plans to conquer Gallifrey by installing Susan as a puppet President, but he wants the Doctor out of the way first. He orders the Cybermen to execute his old foe, but brings Susan into the room first. She wrests the Master's Tissue Compression Eliminator from him and zaps the Cybermen with it. The cruiser turns out to be the Master's TARDIS, so she gives its circuits a blast too. It breaks up. The Master dies again.
Continuity The young Master took part in a student uprising on Gallifrey, assassinated the despotic President and tried to ensure that Rassilon's only living descendant, the Lady Larn, succeeded him. When the revolution failed, both the Doctor and the Master fled their homeworld. In his stolen TARDIS, the Doctor found the seven year-old Susan. He never knew that she was Larn, using a crafty pseudonym

X-Rani and the Ugly Mutants

Source Short story in the 1980 Doctor Who Annual
Writer Unknown
Characters off the telly The Fourth Doctor and the First Romana
Story On Xethra, Romana is appalled to find ▶

ugly people. She and the Doctor have an enjoyable time trying to catch one, before encountering the beautiful X-Rani. The Controller of Ethra has cut off food supplies, so the Doctor and X-Rani go to confront her. The Controller is in a guarded igloo.

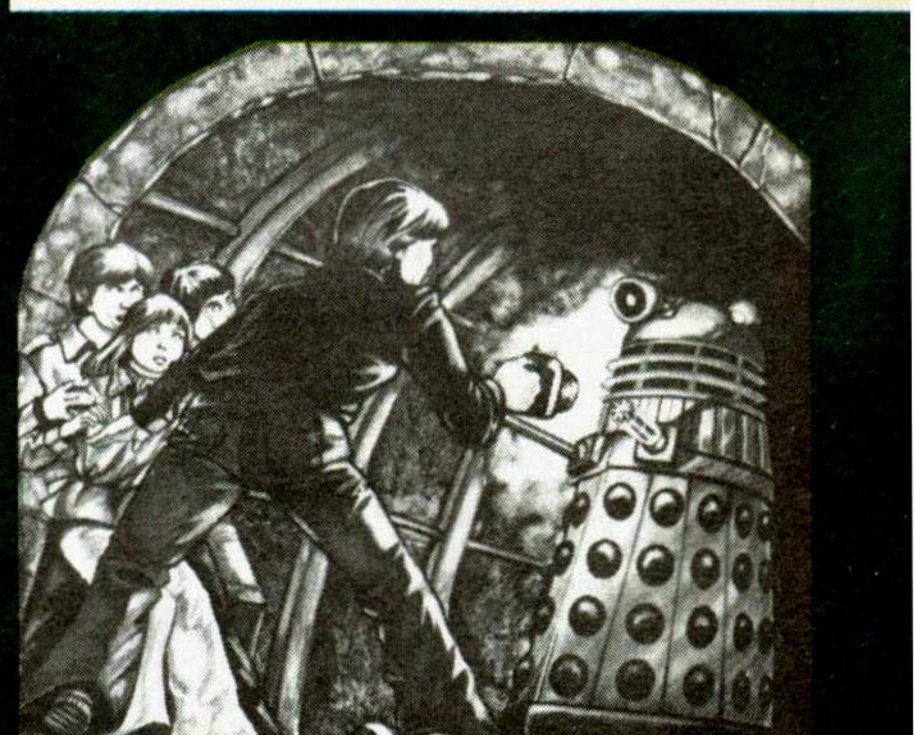
X-Rani and the Ugly Mutants

Happily, X-Rani can cause mutations, so she makes the Doctor look so horrid that the guards all scream, faint or flee. The Controller and X-Rani have a mental scrap, which ends when the Doctor shoots X-Rani. He has worked out that the Controller was actually a prisoner, X-Rani having taken over the world and exiled its misfits. She had heard that the Doctor was on his way, and had planned to deceive him into thinking all was well
Continuity The Doctor is sent on a mission by persons unknown. K9 is in for a service. (He is cheap to run, though, as his batteries only need changing once a year)

Whatever Happened to . . . Susan Foreman?

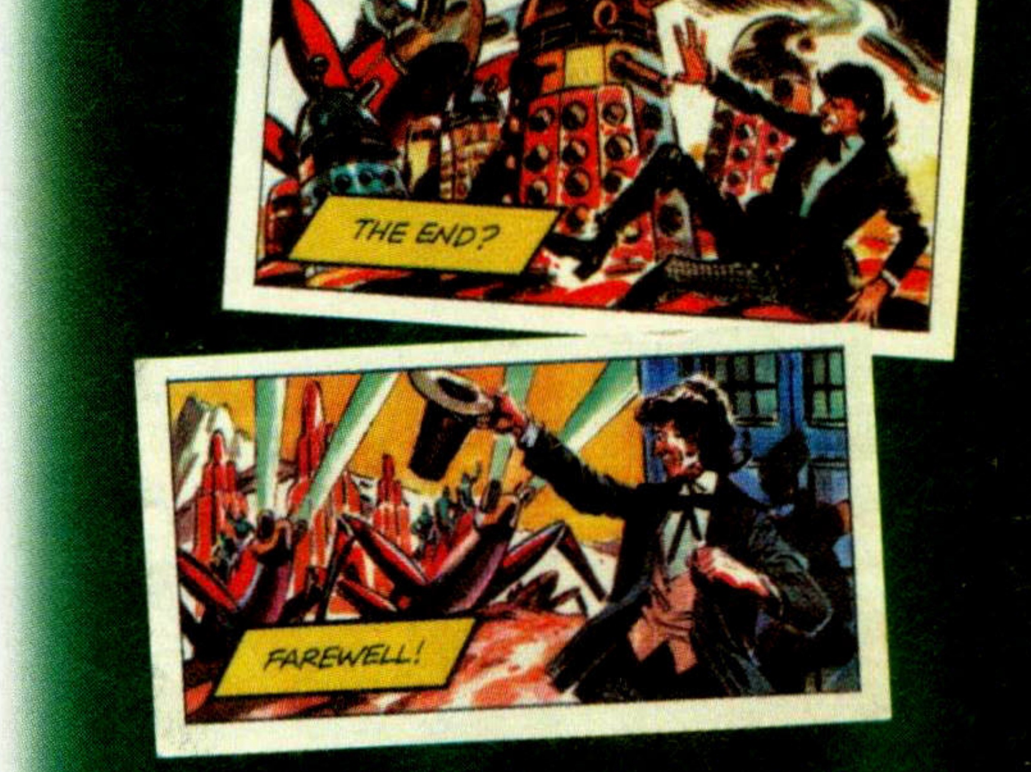
Source Radio 4 drama in the *Whatever Happened to . . .?* series
Writer Adrian Mourby
Characters off the telly Susan, Ian, Barbara, Jo Jones (née Grant) and Temmosus of the Thals – none of them portrayed by the original actors
Story A documentary examines the story of Susan Foreman, who disappeared for eight months in 1963-4 and claimed to have travelled in time and space with two teachers. As one of many aliens working for the EC, Susan hopes to reform the education system so that Earth is better prepared for the Dalek invasion of 2164. However, Ian and Barbara – suffering, according to Susan, from time-lag amnesia – deny her far-fetched claims
Continuity The Doctor once tried to become a Time Lord, but was blackballed. He has an Open Universe degree and took a PhD in Botany. Susan's parents ran a concept shop on Gallifrey. They sent her to Earth to improve her mock 'O' levels. When he dumped her with David Campbell, she rang home and had her godfather's brother, Terry, take her back to July 1964

The Secret Invasion



Source Short story from *Terry Nation's Dalek Special*
Writer Terry Nation
Characters off the telly Some Daleks
Story Cousins David, Emilie, Danny and Paul are trapped in London's underground system after an explosion. They open a secret door – and find four Daleks, which shoot them. David and Emilie wake in Green Park with a Dalek message plate, which they give to Colonel Trent of the army. The Daleks want equipment to repair their spaceship, or they will blow up London. Danny and Paul, meanwhile, are taken to the Daleks' underwater craft. After a meeting with Roy Jenkins and PM Harold Wilson, David and Emilie act as go-betweens. A deal is negotiated. Danny and Paul slip Emilie a message plate containing the locations of the bombs, which the Daleks will set off anyway once they have left. The hostages are released and the ship takes off, but Danny and Emilie have attached the bombs to its hull
Continuity The kids recognise the Daleks, presumably from watching *Doctor Who*. You can blind a Dalek with a flashlight. They fire neutron rays. The army have an explosives expert called Tarrant

Daleks Invade Zaos


THE END?
FAREWELL!

Source *Dr Who's Space Adventure Book*/Sky Ray ice lolly cards, published by Wall's
Writer Unknown
Characters off the telly A bloke who looks a bit like the Second Doctor, and some Daleks
Story The Tardis [sic] takes Doctor Who to Zaos, which the Daleks have invaded, intending to use it as a base from which to

Lines in *Mawdryn Undead* directly contradict lines in *Pyramids of Mars*. So which is canon?

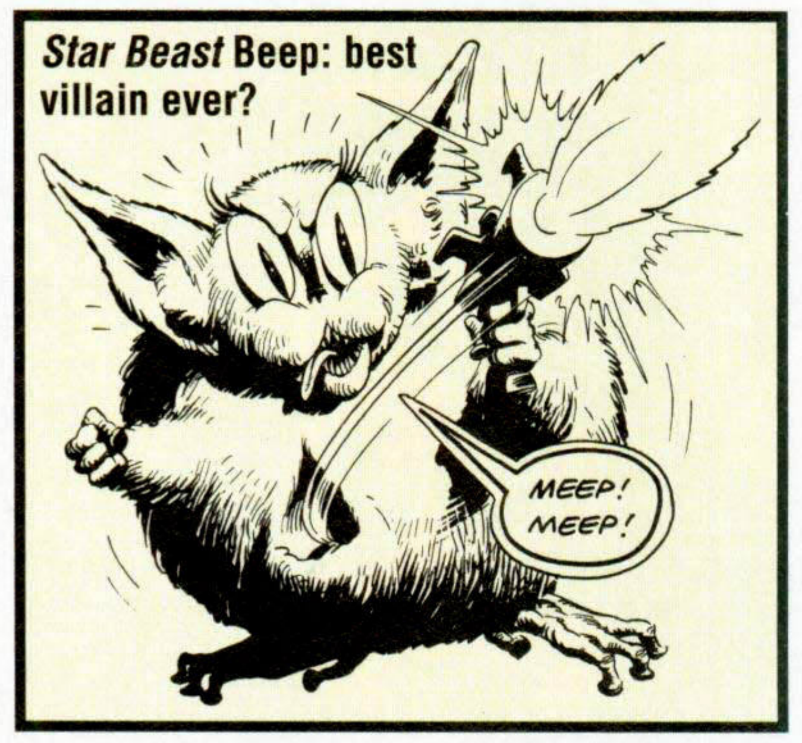
before him: ignore it. Continuity became a creation of the viewers, and we used it to restrict the programme-makers.

And that's the problem, really. As fans of *Doctor Who*, we are constantly trying to put limits on what it can and should be allowed to do. Why? The beauty of the programme – and the reason for its longevity – is that it has one of the most flexible formats ever devised. If we insist on trying to restrict it, we can only crush it under the weight of its own legend.

Admittedly, it is comforting to imagine that the Doctor exists in a coherent reality in which he has had a select, finite and consistent number of adventures – somehow, it makes it all seem much more believable – but how can he? That sort of thing might work with *Star Trek* but, in case you hadn't noticed, the Doctor is a time traveller. On at least one occasion (in *Genesis of the Daleks*) he actually alters his own past, and the Earth that he lived on during the nineteen-seventies differed from our own in a number of ways. His timeline is probably shifting and changing all the time, so who are we to say that he shouldn't stumble upon several different versions of Atlantis or make many irreconcilable predictions of Earth's future? Who are we to point to an event and say that, in the Doctor's limitless universe, it should not happen? What's wrong with accepting that perhaps, just perhaps, he might once have been attacked by a gigantic sponge from the Alpha Mardis system? Or that the Voord might evolve into Cybermen, and then into Time Lords, as in **DWM** comic strip *The World Shapers*? How can anyone believe that the Doctor should be restricted to having only those experiences that can be realised in a low-budget TV show?

The presence of *Doctor Who* in media other than that which gave birth to it gives us the opportunity to benefit from a greater diversity of storylines. Look at how the books, for example, have changed the nature of the series to play to the strengths and avoid the weaknesses of their own particular format. Characterisations are more in-depth not only because they *can* be, but also because they *have* to be to make up for not having regular performers to add weight to them. (Indeed, one of the benchmarks by which reviewers appear to judge books is whether or not they can imagine the regular actors saying the lines that have been given to them, but no-one ever applies that test to TV episodes because we've *seen* the actors saying those words.) Plots can be more complex, because they don't have to worry about confusing the casual viewer – you can always turn back the pages. They are geared more towards an adult audience, because they don't have to contend with timeslots and with the misguided belief of some that science fiction is for kids. And, of course, their budget is infinite.

Star Beast **Beep: best villain ever?**



The response of some fans: well, it's not *Doctor Who*, is it? Yes it is, it just isn't televised *Doctor Who*. Why should it be? The only way to make the books resemble their screen counterparts more closely is to stop using the advantages that they have over the screen. But you can't stop using the disadvantages. You can only end up with the worst of both worlds.

The monsters of *Doctor Who* provide a good example. In their familiar form, they are tailor-made for TV; the all-important thing about them is their visual impact. They stand or fall not on whether they have interesting motivations and complex societies – because, largely, they don't – but on whether or not they send small children screaming for their mothers. Voices are an important factor, too – take the Daleks or the Ice Warriors, for instance. They're probably coming out with clichéd, unimaginative threats and boasts, but if it sounds sinister enough, we'll believe it.

Books can create more expensive-looking creatures – and whole armies of them, too – but they find it a lot harder to make us envisage them. Of course, we can read a long and detailed description, then try to imagine something pretty scary, but it's not the same. It's not as immediate. To compensate, the books can give us the monsters' viewpoint, and can flesh them out into whole races of rounded individuals who have perfectly understandable reasons for wanting to destroy the human race (or whatever). If it's a Virgin book, we can also be privy to details of their reproductive cycles.

The upshot of this is that you simply can't compare the monsters created for books with those created for TV, because they're different things intended to serve different functions. Of course, no *Doctor Who* book will ever create a disaster like *Warriors of the Deep*'s Myrka – not when it only takes words, not pounds, to get the paint dried on time.

Now, all this talk of great *Doctor Who* monsters gets me thinking of one name in particular – that of Beep the Meep, the loveable genocidal maniac who endeared himself to just about everyone when he attempted escape Earth by pulling the Northern town of Blackcastle into a black hole. And yet, are any of his four appearances considered canonical by anyone? No, they are not. And why? Because they occurred in comic strips, one of the least valued of the media into which *Doctor Who* has been translated. It is somewhat perplexing that, whilst **Doctor Who Magazine** sells twice as many copies as the BBC books, its strips are deemed to be less important simply because of their format. Comic strips are seen to be childish and lightweight – perhaps because of our association of them (in the UK, at least) with titles like *The Beano* and *The Dandy* – and yet they are a valid medium in their own right, combining some of the advantages of TV with those of text.

To consider the monsters of *Doctor Who* again: in comic strip form, they can have the visual impact that text alone can't give them, without suffering the budgetary restrictions of screen. Of course, they still can't move about, so it's a sort of compromise. And, though they can talk, we can't hear their grating or hissing voices, we can only read the words they say – and not many at that, as the comic strip panel leaves scant room for dialogue. Our friend Beep typifies the type of monster that works in the comic strip format: he has a distinctive appearance, an extremely expressive

Dr. Who and the Daleks: Roberta Tovey as the big screen's pre-teen Susan, plus friend attack Earth. He calls in the Sky Ray Space Raiders – an elite band of Space Commandos headed by Commander Clay. After a bit of a scrap, the good guys retreat down a secret tunnel into the Zaon emergency HQ. There, they hatch a plan. Doctor Who and the Space Raiders travel to Astrobeetle City, on the mountainous side of Zaos, where Doctor Who uses his telepathic powers to persuade the deadly, ray-firing Astrobeetles to help him. He and the Space Raiders ride the Astrobeetles into battle. The Daleks are defeated, but not before they destroy the Tardis. Commander Clay has supplies flown in from Earth so that it can be repaired. The Zaons and the Astrobeetles become allies

Continuity Doctor Who has been to Zaos before, and is friendly with the natives. The Space Raiders' ships are giant ice lollies

Star Death, 4-D War and Black Sun Rising

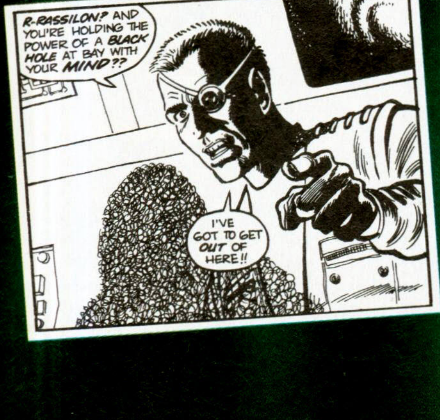
Source 'Back-up' comic strips in **DWMs** 47, 51 and 57

Writer Alan Moore

Characters off the telly Rassilon, Omega (unseen), a Sontaran and assorted Time Lords

Story The time-travelling assassin Fenris tries to prevent the Gallifreyans from gaining their power, but is scattered across time by Rassilon. 20 years later, the Time Lords fight a war against unknown enemies from their future. They rescue Fenris and probe his memories to learn that their foes are a cadre of supermen known as the Order of the Black Sun. The Order attacks, and Fenris is killed. Another decade passes, then Lady Remadu of Gallifrey – accompanied by her escorts, the Special Executive – finds herself bidding against the Order and the Sontarans for the uranium rights to the planet Desrault. The Sontaran delegate brainwashes Millennium of the Special Executive into killing the Black Sun Elder. Wardog, the Executive's leader, kills the Sontaran, but the four-dimensional war from which the Time Lords have already suffered has been sparked off

Continuity Rassilon was the Grand Master of the Prydonian Chapter. The Gallifreyans use Starbreaker ships to harness the power of the collapsing star Qqaba. Thanks to the intervention of Fenris, Omega is lost in the ensuing black hole. The Special Executive went on to meet Captain Britain. And by the time of *The Final Chapter* [**DWMs** 262-5], the Black Sun have made peace with Gallifrey and their Mme Drin is one of Rassilon's elite of Higher Evolutionaries


R-RASSILON!? AND YOU'RE HOLDING THE POWER OF A BLACK HOLE AT BAY WITH YOUR MIND??
I'VE GOT TO GET OUT OF HERE!!

face which just couldn't be achieved by either actors or latex and a personality that, although it can be summed up in a few short speeches, compensates for being two-dimensional by being quirky and original. The Meep wouldn't work in any other medium. Had he cropped up in a book, we wouldn't have been wooed by his teddy bear look and big round eyes, and we would probably have bemoaned the lack of depth that his character had. On screen, he would probably have been an animatronic disaster, and fans would doubtless have pilloried the producer for making the series too childish.

The Paradise of Death

Every format in which *Doctor Who* has appeared has had its own particular strengths and weaknesses. Like books, radio can create fantastic creatures and settings without spending a thing, but it is limited when it comes to revealing the appearances of those creations to us. Along with stage productions, radio can use the TV actors with whom we're all familiar, but it is an ephemeral medium that cannot afford to lose us by making its storylines too complex. The theatre is also a terrific medium in which to create an atmosphere, and anyone who saw Colin Baker in stage play *The Ultimate Adventure* will remember the power and magnitude of his portrayal of the Sixth Doctor, which was far greater than television could convey. There are many other examples, but the bottom line is this: *Doctor Who* is suited to just about every format imaginable, and every format is best suited to telling a different type of story.

If Elisabeth Sladen plays Sarah in spin-offs, aren't they proper *Doctor Who*?

K9 and Company

Of course, we all care about canonicity and continuity to some extent. Sometimes, it's a matter of convenience; despite the above rantings, **DWM** policy is to treat only the broadcast television stories as canon (so no *Shada*, but yes to *K9 and Company* – and as for *Dimensions in Time* . . . er, well, sometimes), whilst acknowledging that other sources do exist. This is simply because the events of the TV episodes constitute the only guaranteed shared knowledge that the magazine's readers have. An article about Susan, for example, will say that nothing is known of her after her marriage to David Campbell, bar the few facts that can be gleaned from her brief appearance in *The Five Doctors* – although a separate 'box-out' might well make mention of events in *Birth of a Renegade*, *Whatever Happened to Susan Foreman?* or *Legacy of the Daleks*.

Although some distinctions can be useful, we need to be wary of putting *Doctor Who* in a strait-jacket. When something can be anything we want it to be, it's narrow-minded to insist it should be the same thing all the time. After all, had the programme-makers heeded such unreasonable demands in 1966, *Doctor Who* wouldn't exist at all now. The TV series adapted, not just by replacing its lead actor, but by experimenting with new ways of doing just about everything. By any criteria, there are few similarities between *100,000 BC* and the TV Movie. As with all change, there are people who want to fight against it; people who didn't watch *Doctor Who* after Tom Baker left, or who hated what *The Deadly Assassin* did to the Time Lords – but, without such changes, the programme would have stagnated. Change is the secret of its longevity. A change of medium is just one more way in which *Doctor Who* can refresh itself and continue to explore new storytelling possibilities.

Doctor Who hasn't been a television series for almost a decade. This makes it all the more important that we should be able to appreciate it in its many other forms. They are, after all, keeping the series alive. If we choose to dismiss them wholesale, then we are accepting that *Doctor Who* is dead – when, plainly, that is not the case at all. DWM

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Shelf Life

in which the Wirrrn go for gold

And Dave Owen falls at the third hurdle

DOCTOR WHO: PLACEBO EFFECT

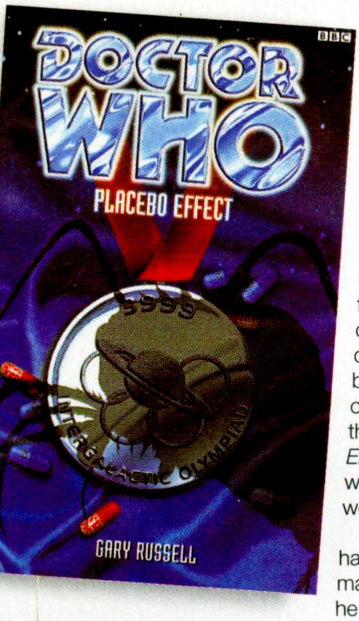
Novel BBC Books **Author** Gary Russell **Featuring** The Eighth Doctor, Sam, Stacey & Ssard **RRP** £4.99 **ISBN** 0 563 40587 2 **Available** 6 July

There is an endearing unselfconsciousness about Gary Russell's work. Like most of his peers he wears his influences on his sleeve, but unlike many does so purely out of enthusiasm rather than to show off perceived 'high taste'. Here, he lays a theme from *The Leisure Hive* over the setting of *The Daleks' Master Plan*, bringing together two worlds of (corrupt) galactic politics in a way which enriches both. Before he has barely begun to cross-fertilise his sources, *Doctor Who*'s arch-reconciler is adding a footnote to *The Leisure Hive* concerning the ability of that story's alien gangsters the Foamasi to hide within body suits mimicking the skins of species smaller than themselves; the Foamasi, it transpires, have hollow, retractable bones. I'm relieved that I'll be able to sleep at night after 18 years of worrying about that one.

Gleefully brash, *Placebo Effect* crams in more story elements than you'd have thought possible

There's an uncomfortably jarring switch of style between last month's *Seeing I* and this month's *Placebo Effect*. The former contained possibly the most thorough psychoanalysis of the complex relationship between a companion and the Doctor in print, but *Placebo Effect*'s altogether more chatty depiction of the same sums up Sam's feelings towards the Doctor as "a bit of a crush". Although the sophistication level is more Terrance Dicks than Kate Orman, it is all that is required to describe an energetically shifting collection of characters and situations. As well as the aforementioned televisual cross-pollination, there is a multi-media overlap when the Doctor and Sam arrive on an artificial asteroid to attend the wedding of Stacey and Ssard, who accompanied the Doctor in Gary's *Radio Times* comic strip.

By keeping his ingredients diverse and distinctive, Gary succeeds in cramming in more story elements than would otherwise be simultaneously digestible. The *Dan Dare* setting – the eve of the Galactic Olympic Games – brings together a colourful cast of aliens plus a ceremony-opening royal personage straight from the pages of *Hello!* magazine and a lackey straight from the studios of ITN. This kind of contemporary satire is a step beyond what Terrance Dicks has been inclined toward of late, as is Russell's parallelling of the Galactic Federation with the European Union, which contrasts well with the earnestness elsewhere.



The most individually successful section in the book comes where Sam confronts a flock of Holy Brethren and has a stand-up debate defending her evolutionist beliefs against their Creationism. The debate is well-informed, described without personal bias and, above all, comes over with a clarity that typifies the way in which *Placebo Effect* is always interesting without ever being very hard work.

Possibly the reason there have been no prior return matches with the Wirrrn (sic: if he were Education Minister, Gary would doubtless advocate the three Rs there, too) is that 1975's *The Ark in Space* used them to their best potential; not the most eloquent of alien parasites, the effect they had on a human community they infiltrated was far more interesting than the Wirrrn themselves. It's much the same here, with simply more and bigger Wirrrn to differentiate between. (Oddly, after a foreword which denies thematic links between *The Ark in Space* and the *Alien* films, the author goes on to introduce a huge winged Wirrrn Queen.)

Placebo Effect is characterised by a gleeful brashness throughout; imagine a glossy soap opera directed by John Carpenter – if someone walks into a room it's just as likely that he'll confess to an affair as it is that his head will burst open. This is not high literature, but it's certainly more engaging than anything Terrance Dicks has written for *Doctor Who* in the last year.

Unlike the Wirrrn, who have now been explored thoroughly, there's certainly more mileage to be had from the Foamasi. Imagine an encounter between them and Bernice Summerfield (who will return to *Shelf Life* next issue); would she be able to drink under the table an adversary now established to have literally hollow legs?

DOCTOR WHO: ZETA MAJOR

Novel BBC Books **Author** Simon Messingham **Featuring** The Fifth Doctor, Nyssa & Tegan **RRP** £4.99 **ISBN** 0 563 40597 X **Available** 6 July

BBC
DOCTOR WHO
ZETA MAJOR
SIMON MESSINGHAM

Oddly enough, *Zeta Major* is both a slavish sequel and a daring new work

Sequels and return appearances have become such a norm in the BBC Books range that I merely emitted a low croak of recognition on realising that *Zeta Major* was indeed a follow-up to 1975's *Planet of Evil*, which was set on neighbouring planet Zeta Minor. It would have to be a superlative-toppling one, though; *Planet of Evil*'s storyline derived entirely from the notion that Zeta Minor is the most remote planet in our universe. Rather than trying to go one better, Simon Messingham takes as inspiration two small aspects of *Planet of Evil* – the fact that the Morestran probe team were all male, with a few Catholic-sounding surnames between them, and the Doctor's throwaway remark to Sorensen at the story's conclusion that, rather than use antimatter as a power source, he should harness the kinetic energy of the planets instead.

The result, some 2,000 years later, is a barbaric papacy occupying the same worlds as the once energy-rich and high-tech Morestran Empire; effort has been devoted to the construction of an orbital tower due to be completed at the turn of the millennium in what may just conceivably be a comment on the developing dome at Greenwich. What could have been a perfectly-depicted society is made less memorable by a surplus of soldiers and churchmen with little to distinguish them other than their surnames. Confusion over who is aligned to what, or even whether or not he is a broadly sympathetic character, is the immediate result. This is a real shame, because otherwise Morestra is a well-thought-out post-energy society; formerly petrol-driven limousines are now pulled by horses, nuclear vessels are now steam-driven, and scribes are despatched *in lieu* of encrypted e-mail (terminally so upon delivering their communiques).

The Fifth Doctor, Nyssa and Tegan are equally unwelcome in Morestran society. Women, known as the Lesser Sex, are shunned – and the Doctor's disadvantage is that, in his previous body, he is a holy figure to the Morestrans. This is not too much of a drawback until the viewing of a kind of Turin Shroud – what is unmistakably a video recording of *Planet of Evil*. Thereafter, he's regarded with the utmost suspicion.

Like Simon's only previous *Doctor Who* novel *Strange England*, *Zeta Major* begins far more promisingly than it develops. Indeed, the prologue – in which an antique Morestran spacecraft carrying a suicide crew whose mission is simply to relocate Zeta Minor touches down on the planet – is far more memorable than the rest of the book put together by virtue of its simplicity. Later sections are commendably ambitious – being prefaced, for example, by meeting transcripts, seditious newsletter excerpts and verses from the Morestran Bible – but mean that the reader has a job of piecing together the widespread conspiracies and plans of both the Church and Empire.

Paradoxically, this is simultaneously a slavish sequel to *Planet of Evil* and a daring new work in its own right; there is no deficiency with the author's vision. Perhaps, however, there is a shortfall in the amount of editing and redrafting being carried out on this and others in the range. For example, although a confusion between voltage and current in *Placebo Effect* is understandable if disappointing, the assertion that Sorenson perished on Zeta Minor will provoke consternation in presumably the majority of *Zeta Major*'s readers. Could it be time to slow down to fewer books per year?

Neither of this month's *Doctor Who* novels are flawless, but both are memorable in parts; *Zeta Major* may be hard work to read but at least leaves behind its air of monastic oppression and some bleak, not-quite-humourous parables. BBC Books editor Stephen Cole is right to commission sequels when they can extrapolate this intelligently, but must ensure that the finished product is as focused as the original story.

Talking Books Gary Russell

What drew you to the world of *The Daleks' Master Plan*? [pictured]
I love that era of *Who*, which is why I set *Legacy* so near it. I think *The Daleks' Master Plan* is a fab story, I like the political aspect of it and coupling it with the political wrangling of the Galactic Federation is again just a continuation from *Legacy*.

Who are these people Stacey and Ssard, then?
Ha ha! Seriously, when I did the strip I was promised by Steve Cole's former boss that we'd get to do a collected paperback of the strips in which [artist] Lee Sullivan and I could do at least one extra strip – this was the one alluded to in the book which stops Stacey having kids. As that died a death when the strip prematurely ended, I wanted to wrap up their story.

Is the Duchess of Auckland based on any particular royal personage?
She's an obvious amalgamation of Di and Fergie with a generous heap of cynicism about the way royalty will be in the future.

DOCTOR WHO'S LUST IN SPACE

Video Reeltime Pictures **Featuring** Sophie Aldred, James Bree, Nicholas Courtney, Katy Manning, Mark Strickson & others **RRP** £10.99 **Cat No** RTP0187 **Available** Now

DOCTOR WHO's
LUST IN SPACE
E
WAS DOCTOR WHO SEXIST?
Judge for Yourself!

Upon hearing of my involvement with **DWM**, and having established that the Fourth Doctor was probably my favourite, Men of a Certain Age almost invariably go on to enquire as to the name of "his assistant, you know – the jungle girl". I inform them that this character was Leela, and their eyes glaze over. I would love to be able to fully inform them that Leela's success was every bit as attributable to Louise Jameson's acting ability as it was to her epidermis, and suppose that some sort of light-hearted documentary would be the ideal tool to get my point across.

Lust in Space is far from ideal. It wouldn't appeal to the uninvolved audience described above because it relies upon the viewer being intimately familiar with truisms common only to the faithful. Touted as the series being put on trial for its sexism, it is instead another tape to be owned by those who have difficulty separating *Doctor Who*'s performers from their roles in the show; popular *Doctor Who* leading men Nicholas Courtney, Mark Strickson and, er, James Bree play officials in a space court (the 'Time Assizes') which more than evokes *The Trial of a Time Lord*'s setting.

You'd need no sense of shame whatsoever to enjoy *Lust in Space*

MEET THE STARS FROM THE BBCtv SERIES
DOCTOR WHO
Myth Makers
KATY MANNING
JO GRANT

Strewn with kindergarten attempts at self-referentiality, *Lust in Space* appears to have been written scene-by-scene as shooting progressed; its high points reach a level of humour comparable to amateur convention cabaret sketches. It's amusing enough to see Terrance Dicks and Nicholas Courtney wheezing and groaning and ordering five rounds rapid respectively. John Nathan-Turner does excel, delivering one great acting performance as he assumes the mantle of oozing pantomime impresario – and then blows it with a totally implausible impersonation of himself uncomfortably attempting to deny that the *Doctor Who* girls of his tenure were hired for their looks and dressed to thrill.

Does *Lust in Space* arrive at any meaningful verdict? No. Despite much meandering dialogue designed to maximise the screen time of Messrs Courtney and Strickson plus co-stars Sophie Aldred and Katy Manning, who appear as themselves, *Lust in Space* goes the same way as the television series itself, substituting any meaningful female character development for the introduction of loud girls with big guns.

For the first time in over 25 years I felt the urge to scurry behind the sofa – this time in acute embarrassment as Aldred and Manning wrap up proceedings by yelling "Girl power!"

To enjoy this tape requires both a deep knowledge of *Doctor Who* and almost no sense of shame whatsoever – a combination I hope is uncommon. It is to the viewers themselves whom any serious investigations as to alleged sexism in *Doctor Who* should direct themselves in future; those Men of a Certain Age would have much to say, I'm sure.

In the meantime, this tape is guilty as charged, your honour. Take them down.

MYTH MAKERS 39: KATY MANNING

Video Reeltime Pictures **Featuring** Katy Manning
RRP £16.99 **Cat No** RTP0189 **Available** Now

In one of those causal loops that dog show trials held aboard space stations, when Katy Manning is summoned to *Lust in Space*'s 'Temporal Assizes', she is plucked from being interviewed by Nick Briggs. Yet in her own *Myth Makers* tape, the interview is taking place on *Lust in Space*'s set. Reconcile that one, Gary Russell.

Since the seventies, the irrepressible Katy Manning – her appearance now 'Jo Grant's mum' – has gained a dirty 40-a-day cackle and a propensity for addressing all those around her as "darling". A natural raconteur, her laughter is infectious as she reminisces to Briggs, who is clearly enjoying himself.

In fact, only upon seeing this *Myth Makers* tape does one realise that Katy Manning does not really play herself in *Lust in Space* after all. The real Manning is a far more compelling character, and justifies her *Doctor Who* producer Barry Letts' decision to cast to type wherever possible.

There's a touch of the Marianne Faithfulls about Katy Manning these days, but her effervescence and tacky jewellery mean that the spirit of Jo Grant still shines through. She's genuinely groovy and absolutely fabulous. DWM

There's a touch of the Marianne Faithfulls about Katy Manning these days

Next issue . . .

DWM 268

On sale 30 July

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Magic and Morgaine! Folklore and Fendahleen! Occult viewing aplenty as DWM investigates *Doctor Who*'s mything adventures!

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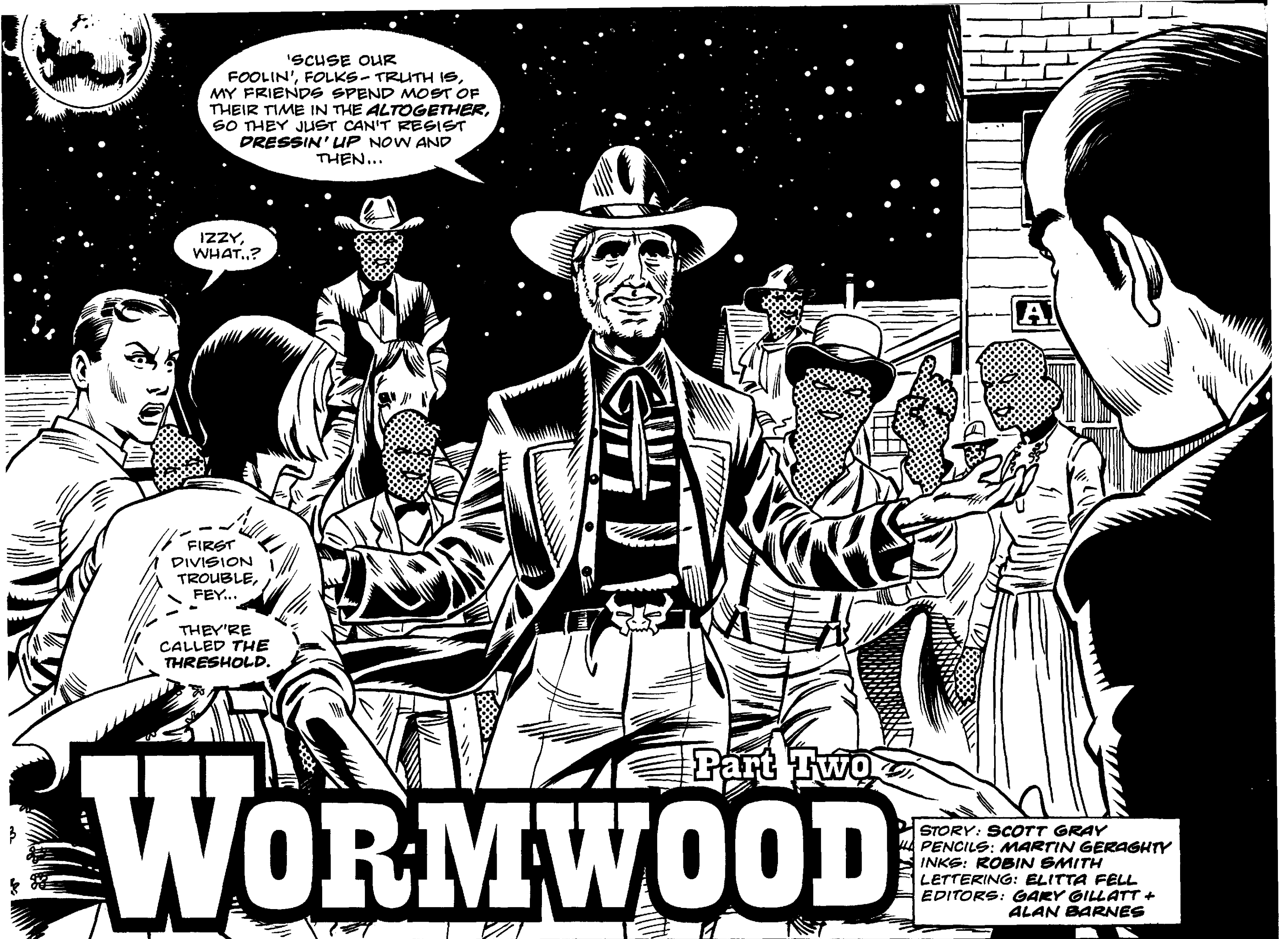
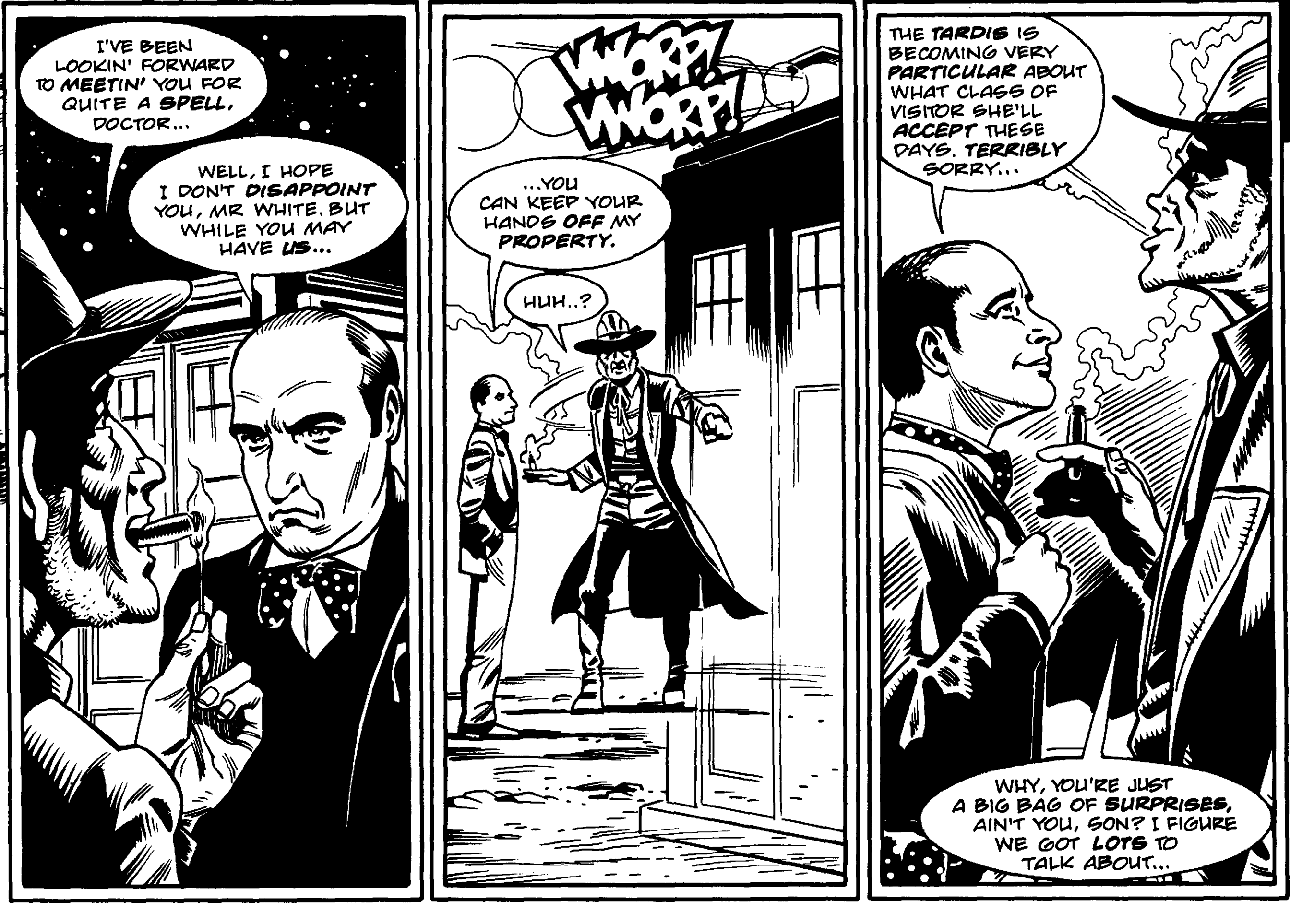
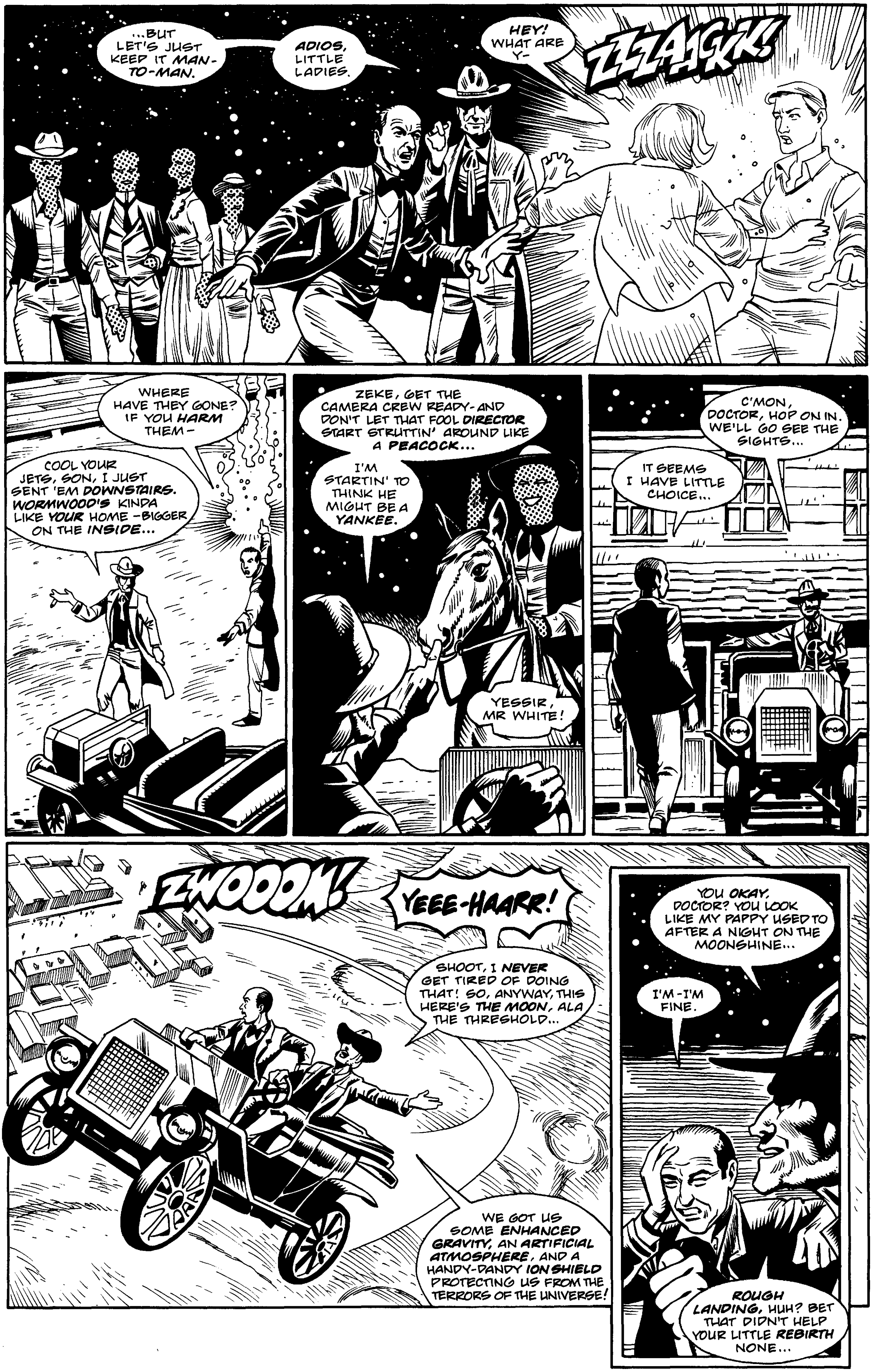

'SCUSE OUR FOOLIN', FOLKS – TRUTH IS, MY FRIENDS SPEND MOST OF THEIR TIME IN THE ALTOGETHER, SO THEY JUST CAN'T RESIST DRESSIN' UP NOW AND THEN...
IZZY, WHAT..?
FIRST DIVISION TROUBLE, FEY...
THEY'RE CALLED THE THRESHOLD.
A

Part Two

WORMWOOD

STORY: SCOTT GRAY
PENCILS: MARTIN GERAGHTY
INKS: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT + ALAN BARNES


I'VE BEEN LOOKIN' FORWARD TO MEETIN' YOU FOR QUITE A SPELL, DOCTOR...
WELL, I HOPE I DON'T DISAPPOINT YOU, MR WHITE. BUT WHILE YOU MAY HAVE US...
WWORP! WWORP!
...YOU CAN KEEP YOUR HANDS OFF MY PROPERTY.
HUH..?
THE TARDIS IS BECOMING VERY PARTICULAR ABOUT WHAT CLASS OF VISITOR SHE'LL ACCEPT THESE DAYS. TERRIBLY SORRY...
WHY, YOU'RE JUST A BIG BAG OF SURPRISES, AIN'T YOU, SON? I FIGURE WE GOT LOTS TO TALK ABOUT...


...BUT LET'S JUST KEEP IT MAN-TO-MAN.
ADIOS, LITTLE LADIES.
HEY! WHAT ARE Y-
ZZZAAACK!
WHERE HAVE THEY GONE? IF YOU HARM THEM-
COOL YOUR JETS, SON, I JUST SENT 'EM DOWNSTAIRS. WORMWOOD'S KINDA LIKE YOUR HOME-BIGGER ON THE INSIDE...
ZEKE, GET THE CAMERA CREW READY- AND DON'T LET THAT FOOL DIRECTOR START STRUTTIN' AROUND LIKE A PEACOCK...
I'M STARTIN' TO THINK HE MIGHT BE A YANKEE.
YESSIR, MR WHITE!
C'MON, DOCTOR, HOP ON IN. WE'LL GO SEE THE SIGHTS...
IT SEEMS I HAVE LITTLE CHOICE...
ZWOOOM!
YEEE-HAARR!
SHOOT, I NEVER GET TIRED OF DOING THAT! SO, ANYWAY, THIS HERE'S THE MOON, ALA THE THRESHOLD...
WE GOT US SOME ENHANCED GRAVITY, AN ARTIFICIAL ATMOSPHERE, AND A HANDY-DANDY ION SHIELD PROTECTING US FROM THE TERRORS OF THE UNIVERSE!
YOU OKAY, DOCTOR? YOU LOOK LIKE MY PAPPY USED TO AFTER A NIGHT ON THE MOONSHINE...
I'M-I'M FINE.
ROUGH LANDING, HUH? BET THAT DIDN'T HELP YOUR LITTLE REBIRTH NONE...

WHAT **IS** ALL THIS NONSENSE? IT LOOKS LIKE **LAS VEGAS!**
MY KINDA TOWN. BUT C'MON, SON, THESE ARE SOME OF MANKIND'S FINEST ACHIEVEMENTS!
THEY'RE ALL THE REAL McCOY, TOO. I BROUGHT 'EM ALL UP HERE SO I COULD REMIND MYSELF HOW **FAR** WE'VE ALL COME...
FROM THE **GREAT WALL OF CHINA** TO THE GOOD OL' **EMPIRE STATE**, MAN ALWAYS HAD TO LEAVE HIS **FOOTPRINTS** ON THE WORLD...
HOLLYW
I GUESS YOU COULD CALL THE THRESHOLD MANKIND'S **BABYSITTERS. LOOK** AT 'EM, DOCTOR. THEY'RE MY PEOPLE. **GOOD** PEOPLE.
HELL, I NEVER SAID THEY WERE **PERFECT.**
THEY'RE **SOULLESS MANIPULATORS** WITHOUT A SHRED OF **CONSCIENCE** OR AN OUNCE OF **COMPASSION.**
MR WHITE, THE LATEST **GALLIFREY FOOTAGE** IS READY NOW.
STICK IT UP ON THE WIDESCREEN, DARLEEN!
OUCH! LOOKS LIKE YOUR COMPADRES ARE IN QUITE A **STATE.** THOSE **ELYSIAN** FELLAS MADE A REAL MESS OF YOUR **HOMETOWN,** HUH?*
*SEE DWM 265.
HOW DID YOU GET THESE IMAGES?! IT'S **IMPOSSIBLE!** NOT EVEN THE **THRESHOLD** COULD INFILTRATE **GALLIFREY!**
OH, WE DIDN'T **HAVE** TO, SON. Y'SEE, WE HAD THE SERVICES OF A MIGHTY CLEVER **SPY...**

"...SHE EVEN MANAGED TO FOOL **HERSELF**."
THEY'RE EXPECTING YOU IN THE **SURGERY**, FOLKS. THIRD DOOR ON YOUR **LEFT**...
DON'T START PUNCHING ANYONE, FEY. LET'S PLAY ALONG FOR NOW...
IZZY.. THIS PLACE...
MAD, ISN'T IT? I'VE BEEN HERE BEFORE. I NEVER GUESSED IT WAS ON THE **MOON**...
I...DON'T UNDERSTAND **HOW**, IZZY...
BUT THIS PLACE IS **FAMILIAR**.
I DON'T **DOUBT** THAT, MY CHILD. WELCOME TO **WORMWOOD**.
WAIT A MINUTE - I **KNOW** YOU...
CHASTITY?!
YOU'VE PUT ON A **TON**!
AND YOU'RE STILL AS **YOUNG** AND **PRETTY** AS EVER, LITTLE IZZY. BUT THEN **TWENTY YEARS** HAVE PASSED FOR ME SINCE WE LAST MET..*
I CAN'T **WAIT** TO CATCH UP ON OLD TIMES...
*SEE DWM 255.
NOW, THE PYRAMIDS DIDN'T GET BUILT BY **SLAVERY**, DOCTOR. **CONTRACT LABOUR** MADE THOSE BABIES HAPPEN.
MAN HAD **AMBITION**; A **COMPETITIVE DRIVE**. AND THE WAY FORWARD WAS THROUGH **BUSINESS**, FROM DAY ONE...

WHAT ARE YOU TRYING TO DO, WHITE? **JUSTIFY** THE THRESHOLD'S CRIMES?
I'M SAYIN' MANKIND ONLY PROGRESSED THROUGH A COMBINATION OF WORK ETHIC, ANIMAL CUNNING AND GOOD OLD-FASHIONED **GREED.**
IT WASN'T **PRIESTS** OR **POLITICIANS** OR **POETS** THAT BUILT THE WORLD, DOCTOR...
IT WAS **PROFITEERS.**
JUST HOLD STILL, MS TRUSTCOTT-SADE.
WHAT ARE YOU DOING?
REMOVING A VERY VALUABLE PIECE OF **COMPANY PROPERTY** FROM YOUR **CEREBRAL CORTEX.** AND IF I **BREAK** IT, I **BUY** IT.
THERE! ONE **PERCEPTUAL RELAY UNIT**, OUT OF YOUR SKULL SAFE AND SOUND!
THAT SUCKER'S BEEN **TRANSMITTING** EVERYTHING YOU'VE **SEEN** AND **HEARD** SINCE 1937...
ZZAKK!
WHAT?!
REMEMBER YOUR FIRST ESCAPADE WITH THE DOCTOR IN LONDON, FEY? WE WERE **WATCHING.** WE BORROWED YOU SOON AFTER AND IMPLANTED THE RELAY UNIT...
YOU'VE PROVEN TO BE A VERY USEFUL **TOOL,** DEAR...
PREPARE SOME **RESTRAINTS** FOR OUR GUESTS. I WANT THEM TO-
SHWOK!
EH?
BAD NEWS, CHAS...
...I DON'T THINK MY FRIEND LIKES YOU.

THIS IS IT... WHERE IT ALL GOT STARTED. MENLO PARK.
THOMAS EDISON'S LABORATORY? WHAT DOES HE HAVE TO DO WITH ALL OF THIS?
I BELIEVE I'LL TELL YOU, DOCTOR. Y'SEE, THE UNIVERSE IS GONNA BE A DIFFERENT PLACE SOON...
IT'S ABOUT TIME THE THRESHOLD STEPPED OUT OF THE SHADOWS.
ME
PA
NO-ONE'S LEFT ON EARTH. THE SOLAR FLARES WIPED THE PLANET CLEAN. BUT MAN'S OKAY. HE'S OUT THERE IN THE WILD BLUE YONDER NOW...
WHAT WAS THAT ENERGY WAVE THAT HIT THE TARDIS?
A TRICK. ONE THAT'S TAKEN OVER THREE THOUSAND YEARS TO GET RIGHT.
...I'VE USED ONE OF THESE RINGS TO FIND THE DOCTOR BEFORE. JUST CONCENTRATE ON HIM AND IT'LL OPEN UP A WINDOW IN SPACE THAT'LL–
I'M NOT INTERESTED IN THE DOCTOR, IZZY. ABRAHAM WHITE IS THE MAN I WANT TO SEE...
ZZAKK!
...AND THE MEETING'S GOING TO BE SHORT, SWEET AND BRUTAL.
FEY, WAIT!
I DON'T KNOW WHAT YOU HAVE PLANNED, OR WHY YOU'VE BROUGHT ME HERE... BUT I-I WILL...
ST-STOP Y...
YOU CAN'T EVEN FINISH A SENTENCE, SON...
HOW ARE YOU GOING TO FINISH US?
ZZZACK!
WHITE!
YOU USED ME, MADE ME BETRAY MY FRIENDS! I'M NOBODY'S PAWN, WHITE...

IS THAT CLEAR?
SHWOK!
NO, FEY! DON'T ANTAGONISE HIM!
"PAWN"? SORRY, DARLIN', I DON'T PLAY CHESS. MY GAME'S MONOPOLY.
Y'KNOW, I'M AN AMIABLE OL' CUSS MOST OF THE TIME, MISSY - BUT EVERYONE'S GOT THEIR BAD SIDE...
...AND I THINK IT'S TIME YOU SAW MINE.
ZZZSSHHH!
WELL, WELL, WELL, WHAT DO WE HAVE HERE? MORE FLESH FOR THE FEAST?
OH, ABRAHAM, YOU'RE REALLY SPOILING ME...

NEXT: "ANY **LAST REQUESTS?**"

The Fanzine Trap

operated by **Ed Salt**

The hungry maw of DWM's occasional forum for the perusal of non-profit-making fan publications opens wide again. If you'd like your fanzine reviewed, send a copy to the editorial address on page three, remembering to enclose full price and ordering details.

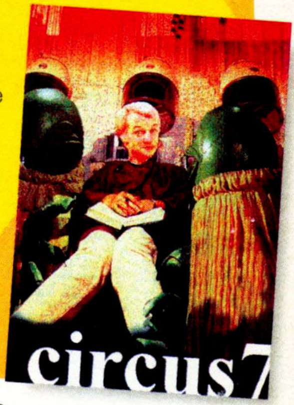
Fanzine of the month!

CIRCUS #7

Format A5 **Pages** 104 **Price** £3.00 **Cheques payable to** Colin Brockhurst **Address** 73 Vann Road, Fenhurst, Haslemere, Surrey GU27 3NP

Obviously a labour of love for the editor, *Circus* offers over 100 densely-packed and well-illustrated pages, with articles on *Neverwhere*, *Only Fools and Horses*, Season Six of *Doctor Who*, *Are You Being Served?* and much, much more. Moreover, there is a well thought out 28-page centre section devoted to writer Steven Moffat and his popular *Press Gang* TV series. At the risk of being arrested by the Cliché Police, there is something for everyone in this issue.

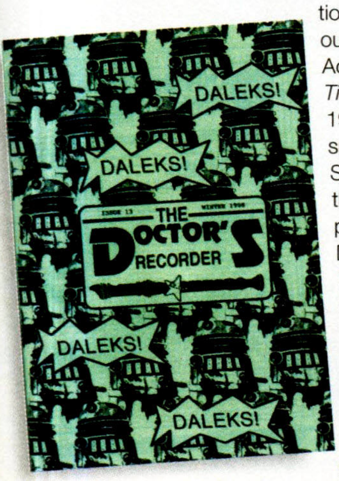
And if only for the incredible wraparound cover showing John Inman being treated to a haircut (or possibly an unkinder cut!) by a trio of Alpha Centaurians, this is Fanzine of the Month!



THE DOCTOR'S RECORDER #3

Format A4 **Pages** 28 **Price** £2.00 **Cheques payable to** Andrew Hardstaffe **Address** Flat 42, Rosebank House, 217 Belle Vue Road, Leeds, LS3 1HG

Doctor Who's most enduring enemies, the Daleks, are placed under the microscope in this issue, with a mixture of serious and "totally facetious" articles about our trundling chums. Additionally, *TARDIS Times* takes us to 1967, there's a special feature on Season Twelve and the first of a three-part Seventh Doctor adventure, *The Haunted Castle*.



It's nice to see a fanzine evolving and taking on a life of its own, and Andrew is clearly gaining in confidence as an editor. This is a title that has become more assured with each issue. Number 14 should also be out by now and promises an in-depth look at the Doctor's many companions.

DEATHBRINGER

Format A4 **Pages** 24 **Price** £4.00 **Cheques payable to** Alex Mason **Address** 'Woohound Publishing', Hafod Deg, Bronnant, Dyfed, SY23 4TG

After the success of *GreelRat* (reviewed in **DWM** 254) writer/editor Alex Mason follows it up with *Deathbringer*. This time, instead of several short stories backing up a 'main feature', we just have one longer piece of fiction. Although this is not a direct sequel to *GreelRat*, this Seventh Doctor story does use some of the same characters. Once again, Alex illustrates his fanzine with vividly-coloured artwork, including some computer-enhanced images, thus giving rise to the higher-than-average price.

METAMORPH 2 #9

Format A4 **Pages** 32 **Price** £3.00 **Cheques payable to** Zach Farquharson-Waugh **Address** 4 Delamere Road, Northampton NN4 8QG

This smart and glossy journal is particularly well illustrated and very pleasing to the eye. Under the subtitle *Flying the Flag!: the Best of British Telefantasy*, this issue covers the likes of *Adam Adamant Lives!*, *Crime Traveller* and *Blake's 7*, plus a "connoisseur's guide" to the seventies version of *The Tomorrow People*.

With a light touch and a wide range of material covered, this fanzine offers a good beginners' guide for *Doctor Who* fans who want to find out more about the series' kith and kin.

FLYING THE FLAG!
THE BEST OF BRITISH TELEFANTASY
£2.00
Celebrate nearly 50 years of British SF TV with
Sapphire and Steel Bugs Doctor Who
The Tomorrow People Dead of Night and more

FAZE #12

Format A5 **Pages** 48 **Price** £1.30 **Cheques payable to** John Connors **Address** 8 Henley Road, Liverpool, L18 2DW

John Connors' hotchpotch fanzine with its "anytime, anywhere" attitude and its subtle twist of cliché-confirming Scouse humour is, curiously, the most consistent, dependable and regular A5 fanzine around at the moment. Together with the usual bits of news and comment, this issue contains articles on **DWM**'s Perfect Day, *3rd Rock from the Sun*, hirsute indie darlings Supergrass and *The Green Death*, plus three fan's reminiscences of their visits to one of my old stomping grounds – the long, lost Blackpool *Doctor Who* exhibition.

SAD MAGAZINE #2

Format A4 **Pages** 24 **Price** £1.25 **Cheques payable to** Paul Morris **Address** 50 Charlton Green, Dover, Kent CT16 2PS

This curious fanzine for the 'Strange and Dedicated' (hence the name) is brought to us by two of the leading lights of the East Kent Cult TV Society (try saying that when you're drunk). Within, you will find a reassessment of *The Happiness Patrol*, a study of the *Star Wars* films and interviews with both one-time Doctor Tom Baker and one-time rumoured potential Doctor Eddie Izzard which, although only too brief, are as amusing and entertaining as one would expect from two such eccentric raconteurs.

TSV #54

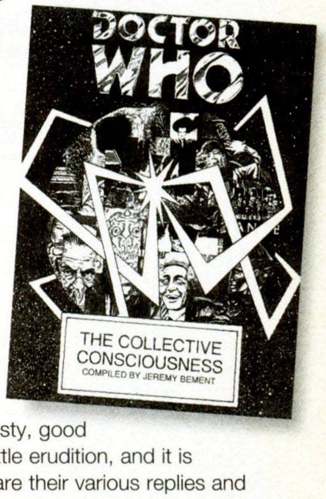
Format A5 **Pages** 88 **Price** $NZ6.50 by bank draft in New Zealand funds. **Address** PO Box 7061, Wellesley Street, Auckland, New Zealand

This particular issue of the ever-reliable *Time-Space Visualiser* is more suited to the factophiles among us. With its 18-page interview with author/researcher/biographer David J Howe and a light-hearted 25-page essay on 'correct' *Doctor Who* story titles by **DWM**'s arch fact-snuffler Andrew Pixley, this may at first glance seem a little too dry for the more frivolous of fans, but these articles hold their length surprisingly well. They are, I'm pleased to say, balanced by lighter items, including *Discontinuity Guide*-style notes for radio play *Slipback*, a celebration of Melanie Bush and the surreal comic strip *The Karkus is Lost in Boradland*!

THE COLLECTIVE CONSCIOUSNESS

Format 3.5 inch disk, ASCII text, IBM/word-processor compatible **Pages** approx 60 **Price** $US3.00 by draft in American funds **Address** PO Box 1292, Newton, IA 50208-1292, USA

18 esteemed *Doctor Who* authors (Topping, Day, Howe, Cornell, Russell, Gatiss etc) discuss their work on the Virgin and BBC books, past and future, and share their thoughts on *Doctor Who*.



This is a fascinating insight into what makes these authors tick. They answer all their questions with honesty, good humour and not a little erudition, and it is interesting to compare their various replies and often wildly differing approaches to their work. A definite must for all fans of the Doctor's literary adventures.

Shipshape and Bristol fashion

Barbara Clegg was one of only three women to write for *Doctor Who* on television. Peter Griffiths asks *Enlightenment*'s writer to rummage through her memories . . .

Barbara Clegg's writing career stretches back to before *Doctor Who* was a gleam in Sydney Newman's eye, encompassing in equal measure television and radio, soap and science fiction, programmes for children and adults. Sitting in a café off Kensington High Street, this lively lady reveals that, three decades before writing *Enlightenment*, she started out as an actress.

"Let's see, what was important for me? Acting at university, then going into the theatre and performing with the likes of Richard Burton and Katherine Hepburn. Then there was a long-running television series called *Emergency Ward 10*, which made me happy because it paid very well. When I came out of that it was more difficult to get work because everyone knew me as Nurse Jo – I think I only got two television parts in my first year after leaving.

"Then a friend – the wife of the producer, actually – told me that *Coronation Street* was looking for writers who were North Country and who knew about twice-weekly television. I thought that sounded like me – I'd been in that type of television, although I'd never written it. The series had just started back then – it was 1962 – and it was really very authentic, not glossy at all. I remember going around Salford Market about four times trying to pick up oddments of dialogue and expressions.

"So I rang them up and they asked to see half a script. I sat down, acted away to myself and then typed it up. The producers were quite interested by the result, but wanted me to write something for some of the men in the series. I had acted all the women to myself, you see. I sent in another script and they took me on."

Barbara was greatly satisfied with her change in vocation. "Writing goes much better with marriage, I have to say. I did both for a while, but I stopped acting because it didn't let me see my husband. I had my family smartish after that, too. My children say the thing they most remember from their childhood is waking up in the night and hearing my typewriter going."

Barbara was a full-time scriptwriter on the radio series *Waggoner's Walk* and *Mrs Dale's Diary* in the sixties and seventies; for television, she penned instalments of 'the Street', *Crossroads* and *Together*, and also co-authored the ATV children's series *Once Aboard the Lugger* and *Strange Concealments*. Then, in 1981, she submitted an idea called *The Enlighteners* to *Doctor Who* – a series she and her family had always loved.

"Men involved in science fiction aren't awfully keen on women coming in"

Gossip has it that Barbara Clegg wrote for 'the *Street*' in the sixties

"I like science fiction – I did an adaptation of [John Wyndham's] *The Chrysalids* for radio around the same time as I wrote my *Doctor Who*. I had watched the series with my children, who were 10, 12 and 17 – they were very keen on it, and suddenly decided I was a real writer when I worked on it! *Doctor Who* was more accessible than something like *Blake's 7*, I think. I was very caught by it – I loved the early Doctors. Mind you, Peter Davison was jolly good too."

Barbara's inspirations for *Enlightenment* – as it would eventually be renamed – were varied. "I've always viewed

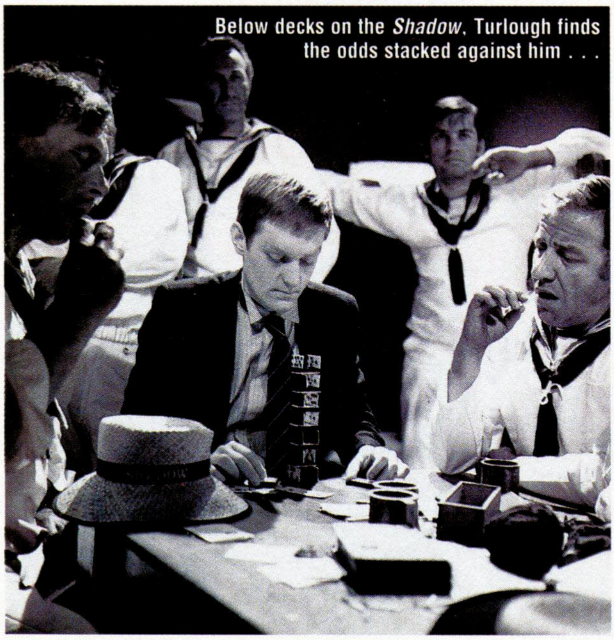
Turlough (Mark Strickson) and the Doctor (Peter Davison) are captured by perennial pirates Wrack (Lynda Baron) and Mansell (Leee John)

"The idea for the Eternals came from watching some very rich relations of mine who needed to be constantly amused"

The Doctor dips into the crudités at a bash aboard Wrack's *Buccaneer*

science fiction as another form of fable, like the ancient myths. You can say all sorts of things about society and people and modern life, and no-one really knows you're saying them! It's great fun. The idea for my Eternals, who were these all-powerful beings who played with the lesser peoples, came from some very rich relations I have. I'm very fond of them, but some of them have this air of not worrying about how they're going to live or afford anything. They need to be amused, they have to find things to do and play with. Likewise, because the Eternals live forever, they're bored.

"I'd heard about the solar wind, and I had this vision of the sailing boats. It tied in with the idea of the Eternals, and the idea snowballed. I also found the idea of 'enlightenment' itself quite interesting. All the characters thought it was going to be some sort of enormous giving of power, but it was actually the same thing as the Tree of the Knowledge of Good and Evil. It gives you conscious realisation of the fact that you make decisions. Enlightenment is not the prize, it's the choice.



Below decks on the *Shadow*, Turlough finds the odds stacked against him . . .

BBC Video [4]

"I think all the best science fiction things have these sorts of high ideas in them. I've just bought for my son, who's an evolutionary geneticist, a book called *Darwin and the Machines*. It hypothesises that machinery is the next stage in evolution. I tried to sell something like it to *Doctor Who* in 1982 – the mix-up of machines and people."

Barbara's initial idea was met with enthusiasm by Eric Saward, the script editor of *Doctor Who*. Consulting her sheaf of correspondence, she established that the delivery date for the first episode was 5 October 1981, with the others to follow in early 1982. "I think I heard back fairly quickly. I went and met Saward, who was a nice bright chap, and they commissioned me. I wrote the scripts, and the changes needed were fairly small after that. I certainly wasn't conscious of anything in the finished story that wasn't mine. Eric was very good about things like that, I thought."

Barbara's subsequent letters from Saward bear out this collaborative approach. In the first, dated 10 August 1982, the script editor sends her the first three episodes, which have been "tightened", and asks for more material for the underrunning Part Four. On 20 September he sends the rehearsal scripts, with an explanation of why he feels *Enlightenment* is a better title. Finally, on 24 September, Saward writes to inform Barbara that Fiona Cumming has been appointed to direct the story and would like to meet for an informal lunch. He also asks for a name for Captain Striker's ship, as requested by Cumming for the crew's uniforms.

In the initial writing stages, however, Barbara was asked to take on board several of the production team's ideas for *Doctor Who*'s 20th anniversary season, including the Black and White Guardians. "They'd had the Guardians in other adventures, and I wrote them in on request. I found the duel between them very interesting – it goes back to that science fiction symbolism we were talking about. I loved the way the Black Guardian went up in flames at the end. I specified in the script that he melted in his chair rather like a film negative, and they did it awfully well on screen. Valentine Dyall [the Black Guardian] was awfully good, and I knew Cyril Luckham [the White Guardian] from when he and I played *Caesar and Cleopatra* at the Liverpool Playhouse. I do think they'd be called the Guardians of Light and Dark in these more PC days!"

Also needing to be incorporated was shady new companion Turlough. Barbara unearthed her original character outline, sent by producer John Nathan-Turner on 15 May 1981. In it, Turlough's background is still linked to comic strip writer Pat Mills' ultimately abandoned story *The Song of the Space Whale*. "Turlough wasn't in my original submission, of course – I think his part was nominally written for Adric – but they sent me through the character outline and asked me to incorporate him. He was originally a bit of a baddie, a bit dicey, and I resolved that plot element in *Enlightenment*, where he decided he quite liked the Doctor. It was the whole point of enlightenment." Barbara also provided an intriguing subplot for the Doctor's other companion, Tegan. "I found the fascination between Tegan and Mr Marriner interesting, not only because it took Marriner almost into the area of being alive, but also because Tegan was sorry that it couldn't work too. The assistants generally couldn't have a real romance unless they bowed out on it, so this was something a bit different."

The writer was highly pleased with the way *Enlightenment* translated to the screen. When I tell her that Fiona Cumming enjoyed the story the most of the four *Doctor Whos* she directed, Barbara positively beams. "Really? I thought she was pretty good before, but now she's my favourite lady! I think we only met once very briefly. There was a slight division of power – you saw the script editor, and that was your bit! I very much liked the way Fiona did it. The first episode was accurate to the period and a yacht race, and she stuck to that quite a lot. It made the scenario credible."

Barbara even attended some of the studio recording. "One was pleased to do so, but having been a television actress I didn't find it all that staggering. I'd been in live television, you see. I once did a commercial, with all the sponsors sitting there watching. I even remember the

Tentacles and TARDISes

Circa 1982, Barbara submitted several loose story outlines to Doctor Who *script editor Eric Saward, albeit to no avail. Three are exclusively printed here – and note how, in one key respect,* The Rogue TARDIS *almost foreshadows 1996's TV Movie . . .*

The Elite

The TARDIS lands in an underground city on an alien planet. The Doctor and his companion are captured and taken before the Council of the Elite – three unsmiling 20-year-olds. The entire civilisation is geared towards producing brilliant computer brains, with rigorous training and selection, to give them the edge in a long, drawn-out war. Sensory stimuli are banned in this society, so when the Doctor offers around a chocolate bar, he and his companions are condemned as enemy agitators.

They are saved by General Aubron, who is revealed as a boy of 12. The enemy attacks mount, and the Doctor demonstrates the harsh reality of the computer images they are seeing by pricking Aubron's finger. The general collapses at the sight of the blood, and the Doctor's companion is bundled out onto the planet's surface to die. The Doctor continues his campaign to introduce sensory stimulation, while the companion must avoid the fierce savages which inhabit the surface.

The savages turn out to be good guys – rejects who were no good at maths and computing and who were expelled from the city. They plan to attack the bunker of the High Priest of Power, who controls the city and has so far frustrated the Doctor's efforts.

General Aubron rescues the Doctor from the High Priest, and the Elite forces join with the savages to unmask the High Priest – a lone Dalek, the survivor of an expedition which arrived centuries earlier. Its plan was for the two human societies to exterminate each other while it would use the computer geniuses being bred to return home. The savages and the Elite decide to work together from now on.

The Underworld

Ancient Greece. A young girl is dragged down into a cleft in the ground by long black tentacles. The TARDIS lands nearby; the Doctor meets a young musician, Orfeo, and his girlfriend Erdiss. At the nearby temple, they discover another young man and woman, both suffering from snake bites and under the care of the local medicine man, Herm. The man is in a coma, but the woman is pronounced dead and consigned to the river Styx – a new custom which has recently replaced burial.

When Erdiss is bitten and sent down the river, Herm is overcome by remorse and confesses to knowledge of a secret city under the ground which harbours the tentacled creatures. He and the Styx bargeman, Kairon, have been working together to drug any girl the creatures select and deliver her to the creatures.

There are two entrances to the Underworld – one beneath the temple altar and one via the Styx. Orfeo and the Doctor's companion enter the former, while the Doctor pretends to be dead and is boated downriver by Herm. A three-headed guard dog of legend turns out to be a digging machine with searchlight arms; the creatures are humanoid beings wearing protective suits to blast through the rock underground.

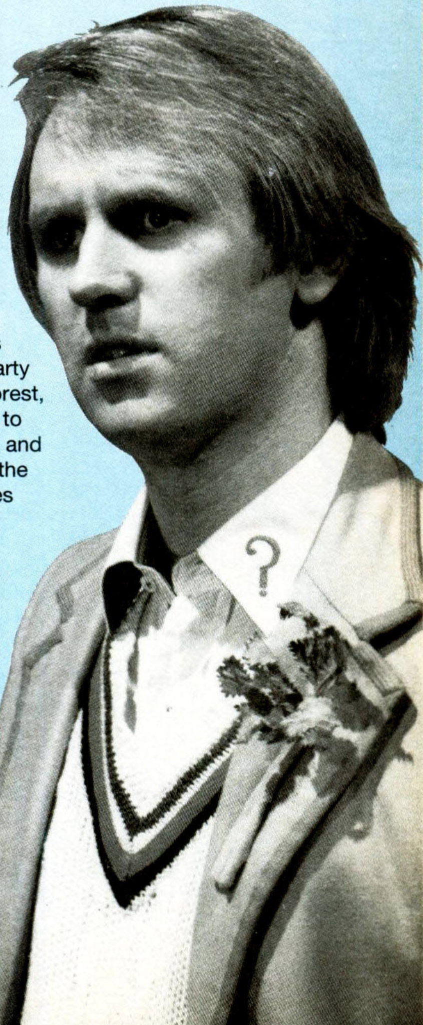
The two parties eventually meet up, and the Doctor discovers a large group of unharmed girls. He is told by the creatures – the highly advanced Hadeans – that their own female population were made barren by an energy accident. He offers advice on genetics to put things right.

The Rogue TARDIS

A TARDIS is lost between space and time, and the Gallifreyan search parties which have been sent out have failed to establish contact with its Time Lord, Ajon. The mission falls to the Doctor. He locates the missing TARDIS and is allowed by it to materialise his own TARDIS aboard. But there is no sign of Ajon. Apart from a new computer in the control room, the vehicle seems deserted.

Not for long. Monsters emerge. The boarding party open doors onto deep forest, whose inhabitants begin to erupt. The laws of cause and effect are reversed, and the whole adventure assumes a nightmare quality.

Contact with the TARDIS computer banks reveal that Ajon had a human mother. By clever detective work, and by braving the terrifying lower levels of Ajon's TARDIS, the Doctor rescues several human characters – whom Ajon had tried to help and jettisoned – and also Ajon himself. The Time Lord has suppressed all his human qualities and, at his last regeneration, emerged as a computer. Ajon regenerates once more and is restored.



Asteroids and alchemy

*The fourth of Barbara's post-*Enlightenment *submissions is remarkable for the fact that here the Sixth Doctor encounters a god first invoked way back in 1964's* The Aztecs . . .

Point of Entry

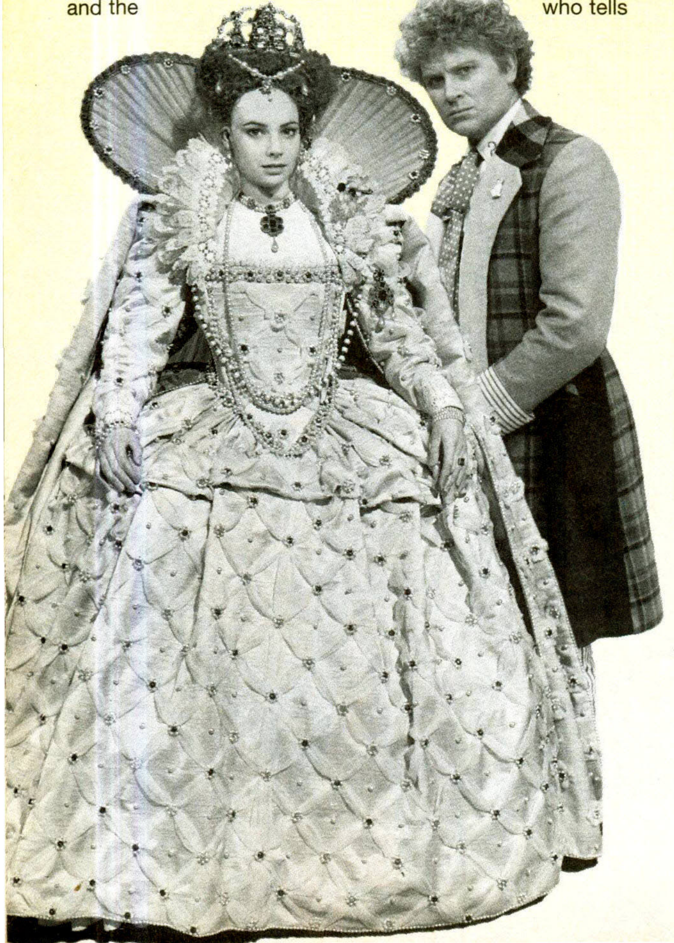
There was once a race of beings, the Omnim, which could create vibration at will. They inadvertently destroyed their own planet and, in order to survive, projected their mind energies into a last fragment of it – an asteroid which became their prison for millennia. Part of the rock fell away as a meteorite and landed on Earth, and was carved into the blade of an Aztec knife. The hilt was carved in the shape of the horned, feathered serpent known to the Aztecs as the god Quetzacoatl.

The knife began to call for blood in order for the Omnim to achieve materialisation – but an astute High Priest separated blade and hilt. The latter found its way aboard a Spanish treasure ship. It resurfaces in Elizabethan London, where the Omnim achieve form in the body of Spaniard Velez.

Some years later, the TARDIS is thrown off-course by the asteroid, and the Doctor and Peri, dressed as a boy, emerge in the props room of the Lord Admiral's Men, a theatre company whose main playwright is one Christopher Marlowe. London's theatres are closed due to the plague. Rioting is rife; only Peri, listening to her Walkman, is unaffected by random bouts of violence.

The Doctor and Peri meet Marlowe's friend, Tom, plus Alys, the daughter of The Bell Tavern's landlord. Marlowe is writing *Dr Faustus*, about a man who sells his soul to the Devil; he tells the Doctor of a great necromancer who helped him in his research, taking him overseas in a disembodied state. This man, Velez, is an alchemist who has the secret of eternal life.

Marlowe is summoned by Velez – a hideous, decomposing figure – and told to obtain an engraved casket from a recently-docked privateer. The Doctor gains entry to the Spaniard's house and sees him restored to handsome health when a dwarfish henchman cuts a prisoner's throat. Exploring further he finds the next victim: the captured Peri. Given a leather bag, they are helped to escape by the dwarf, who tells them that Velez is a Devil who has stolen his master's body.



The bag contains a golden image of Quetzacoatl and a parchment with calculations for different resonating frequencies. The Doctor tries to convince Marlowe and Tom that Velez is possessed by an alien, and asks them to go ahead and obtain Velez's casket. Peri dresses up as Queen Elizabeth, and they dupe the captain of the privateer into presenting the casket to his 'queen'.

Inside they find the knife blade; when blade and hilt are fitted together, a piercing humming fills the room, followed by silence as the knife resonates at a frequency lower than the human ear can detect. A violent argument escalates among the group; outside, a man is killed in a brawl.

The Doctor plots the position of the Omnim asteroid with Marlowe's astrolabe, and the importance of the full moon to Velez's plans becomes clear. At that time the moon does not interpose between Earth and the asteroid, and the way is clear for an energy transfer – an invasion. He and Peri attempt to take the knife back to the TARDIS, but Velez and his cut-throats are waiting for them in the props room. The Doctor throws the knife to Tom, who escapes with it. The Bell Tavern's bell tolls; the Doctor notices it has an odd effect on Velez.

Ordered drowned in the river, the Doctor is rescued by Marlowe. They head back to The Bell as riots break out over London. The Doctor surrounds the knife with touching goblets which will resound with the pealing of the Bell's bell on a frequency lethal to the Omnim. Energy from the asteroid will amplify the vibrations, creating feedback. The last goblet is added as Marlowe and Tom hold back a violent crowd outside.

Velez transforms into the living Quetzacoatl – an Omn. But the knife explodes and the Omn flickers out of existence, Velez's body decomposing rapidly. The Doctor explains to Peri that he knew the correct destructive frequency from an Aztec gong he once heard . . .

Marriner (Christopher Brown) keeps sparkling company. The Doctor watches on

words [adopts prim fifties advertising tone]: 'You too can have a Multi Spring smooth top mattress! No more buttons to come off or tufts to hold fluff!' What a thing to say! My great worry was that I would dry. I only remember once drying horribly, in *Emergency Ward 10*, and spouting absolute rubbish. It was ghastly!"

Barbara vaguely remembered the mammoth BBC strike which almost caused *Enlightenment* to be cancelled, and was intrigued to discover that Peter Sallis had originally been cast as Captain Striker – the role eventually went to Keith Barron when the schedule was disrupted. "My God, I didn't know that! Peter Sallis and I did *Antigone* together in rep. But Keith Barron was very good, as it turns out. I don't know that I'd have cast Lynda Baron [as Captain Wrack] though. We wanted larger than life, but I'm not sure I was after someone so . . . voluptuous, shall we say! I'd imagined somebody more like Glenda Jackson."

Although Barbara didn't write for *Doctor Who* again, it was not for lack of trying. Shortly after *Enlightenment* she sent in a number of ideas which were not developed for one reason or another [see panels]. "Somehow I just knew I was never going to write for the series again. I don't know why. I showed these ideas to my eldest, who's home at the moment and said, 'Darling, just quickly flip through them. Are they so awful that I can't show them?' He said, 'No mother, they're good!' It's a very sexist remark, but I'm not too sure if men involved with science fiction are awfully keen on women being involved. Women's approach to sci-fi is slightly different, perhaps more into the mythical approach and relationships."

Barbara progressed rather further with a science fiction series she shortly afterwards pitched to the BBC. Called *Gateway*, it started from the same premise as *Enlightenment* – a space race – but with a format more akin to the then-recently defunct *Blake's 7*. In some ways the ideas presage *Star Trek: The Next Generation*, with an empathic character and an android intent on becoming human.

Barbara sketched the series broadly from her format document. "'An uneasy peace exists between the four galactic powers – humanity, the Kytons, the Ornith and the Thalassi. But each society is becoming overcrowded, its citizens restless. The only hope is to achieve a breakthrough into another galaxy – to find Gateway. The legend runs that the First Beings, who inhabited the galaxy millennia ago, searched the limits of the known universe and found the Gateway to the next. They left behind the Riddles, like clues in a treasure hunt. So every century the Great Race takes place between the four powers, each entering their own highly skilled team of six.

"'The Earth team consists of: middle-aged Daniel, a naturalist who has a working knowledge of the old myths; Bannerman, a warrior hero; Leona, a beautiful martial arts expert with a contempt of men; Alexis, a brilliant man who believes himself superior to the others; Tamsin, a female empath; and Mark, a totally average, even-tempered guy who turns out to be an android on a quest for a soul.

"The Riddles are contained in the Speaking Stones, scattered throughout the galaxy. The stones are indestructible, but whichever team finds each one first will attempt to hide or remove it to delay their opponents. This leads to conflict, sometimes violence, against a backdrop of dangerous worlds and false trails.'"

Barbara got as far as being commissioned for and writing the first script. "On 9 December 1982 I had a thing from my agent asking me to contact the BBC over the pilot script and their option over the format document I'd supplied. On 14 December 1982, I got a letter from David Reid, who was the Head of Series and Serials, which said, 'Very many thanks for episode one, which I enjoyed. We will come back to you as soon as possible after Christmas.'

"Then there's a thing from Eric Saward on 17 December: 'David Reid and I have discussed *Gateway* and have similar thoughts concerning your script. David likes the script very much and has asked me to talk further with you. Please give me a ring.' I don't know at what point Saward got involved. Finally I got another letter from David Reid on 18 April 1983, which reads, 'I'm sorry to have to tell you *Gateway* has not been successful. This is no reflection on the script, which came up very well. Sadly the channel controller has decided not to pursue a new science fiction subject next year.' End of story."

Striker (Keith Barron) skirts Venus on the tail of Critas the Greek

"I'd imagined Wrack to be larger than life, but not quite so . . . voluptuous!"

Meanwhile, Barbara novelised *Enlightenment* for Target Books. "They asked me to do it a little time after the story went out, and I was delighted. As I move into old age, I'm moving towards novels more and more. The competition isn't quite so frenetic, though working totally on your own isn't nearly as much fun. Television's more difficult now, because as you get older all the people you've worked for have either retired or died! I went to see one producer a while ago, and we were getting on quite well. Then he said, 'Do you think you can write the sex scenes?' I felt like saying, 'Well, I *can* remember!' People make assumptions as you get older, but the good thing about being an older mother is that your children keep you grounded."

Barbara wrote six scripts for the Thames series *Gems* in 1986, and continues to work prolifically in radio. Among her credits in the last five years are a dramatisation of *The Trial of Anna Cotman* and four original detective plays for Radio 4. She was contacted in the mid-eighties by producer John Nathan-Turner, who asked for the Turlough outline to be returned as part of a copyright dispute over the character, and she submitted – to no avail – several ideas to new script editor Andrew Cartmel in May 1987.

Nevertheless, Barbara looks back with great fondness on her sole voyage into the *Doctor Who* universe: "The nice thing about *Doctor Who* was that you came up with the whole idea and had four episodes to tell it in. You really got to use your imagination. Then WH Allen asked you to write the novelisation, so you got the whole lot out of one idea. And my children were terribly pleased!" DWM

Shada

On the Cam, the Doctor (Tom Baker) and Romana enjoy the thrill of the punt

PART ONE

A countdown ends aboard a space station, the Foundation for the Study of Advanced Sciences. Accompanied by a floating grey sphere, one of six men departs in a shuttlecraft; in the station, his five colleagues stumble around like zombies. In present-day Cambridge, postgraduate Chris Parsons visits the eccentric Professor Chronotis at St Cedd's College to borrow some books; he is amazed to see a Police Box parked in Chronotis' study. Later, at his laboratory, Chris discovers one of the borrowed books is written in an alien alphabet.

Punting on the Cam, the Doctor and Romana pass by the man who left the space station – and hear a strange babble of voices. They go to see Chronotis, an old friend of the Doctor's who has summoned the pair. Meanwhile, the stranger attempts to see Chronotis, but is turned away by college porter Wilkin. The stranger then uses the sphere to attack a motorist and steal his car; again, the Doctor and Romana hear voices.

Chris finds that he cannot cut the book's pages, and it destroys his spectrograph; he phones his colleague, Keightley. The Professor remembers that he wanted the Doctor to return a dangerous book, *The Worshipful and Ancient Law of Gallifrey*, to Gallifrey. Meanwhile, the stranger drives to a field and enters an invisible spaceship. Once inside, he reviews information about the Doctor – and contacts a carrier ship, saying "I shall be with you very soon, and then let the Universe prepare itself for me!" "Everything is ready, my Lord," says a crystalline alien via the invisible spaceship's screen.

PART TWO

The Doctor and Romana search the study as the Doctor reminisces about Salyavin, a Time Lord criminal who was his boyhood hero. Chronotis remembers that Chris may have taken the book. Elsewhere, Chris is joined by Clare Keightley; together, they find that the book has no atomic structure. The Doctor sets off to find Chris, unknowingly passing him; he is *en route* to see Chronotis.

While Romana is in the TARDIS, the stranger arrives and demands the book from Chronotis, allowing the sphere to attack the old man. The Doctor meets Clare. Carbon-dating of the book shows it to be minus 20,000 years old; the Doctor sets off for the TARDIS. Romana is treating the prone Chronotis when Chris enters. K9 says that part of the Professor's mind has been stolen. A special collar from the TARDIS keeps Chronotis alive long enough to beat a message with his hearts in Gallifreyan morse: "Beware the sphere. Beware Skagra. Beware Shada." Cycling back to St Cedd's, the Doctor is confronted by the stranger, Skagra, and the sphere; in an ensuing chase, the book falls into Skagra's hands. Cornering the Doctor in a cul-de-sac, the sphere moves in for the kill . . .

PART THREE

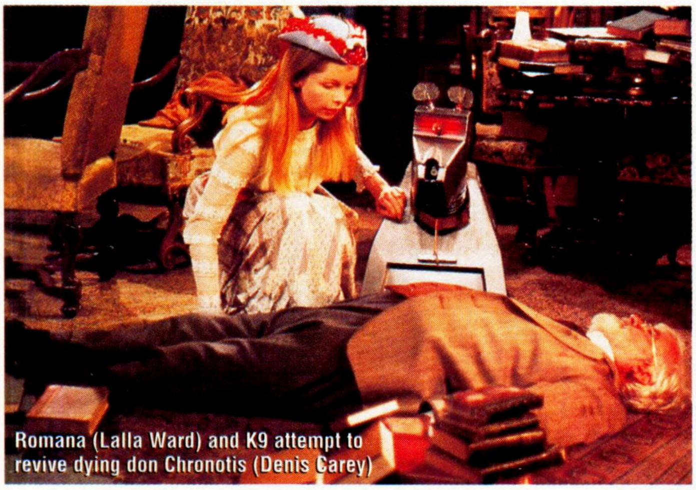
Romana arrives in the TARDIS at the last moment, allowing the Doctor to escape the sphere; by the time they arrive back in the study, Chronotis' body has disappeared. When the sphere attacks a fisherman on its way to Skagra's ship, K9 is able to trace it and the TARDIS arrives in the field. Skagra watches the sphere's report on the TARDIS as the Doctor's party approaches the invisible ship; he orders the ship to admit them. A cube of light whisks Romana, Chris and K9 away to a cell, and the Doctor is confronted by Skagra; he demands the Doctor decode the book. When the Doctor refuses, Skagra has the sphere attack him.

When Chris fails to return, Clare goes to Chronotis' empty study, and discovers hidden control panels in its cupboards. There is an explosion, and Wilkin arrives to find a blue void behind the study door. Having taken the Doctor's mind, Skagra takes Romana with him and leaves the ship to steal the TARDIS. The Doctor comes to on the bridge of the ship; the sphere only has a copy of his mind. Talking to Skagra's ship, the Doctor convinces it by logical argument that he is dead, and therefore

Three of the Think Tank's raddled complement

BBC Video [4]

From the Backs to the future: Season Seventeen's epic finale would have linked Cambridge Uni to a forgotten Gallifreyan gaol. Andrew Pixley, DWM's Professor of Production Histories, reveals why *Shada* stalled mid-way through its making – and just what *Doctor Who*'s greatest 'lost story' *could* have been . . .


Romana (Lalla Ward) and K9 attempt to revive dying don Chronotis (Denis Carey)

poses no further threat, in a bid to have his friends released. The ship responds by shutting down the oxygen supply: "Dead men do not require oxygen."

PART FOUR

Chris and K9 are released, entering the bridge just in time to save the Doctor. The Doctor decides to find out where Skagra originally came from; he has the Ship alter its circuitry, constructing a dimensional stabiliser which allows it to dematerialise like a TARDIS.

In the TARDIS, Skagra tells Romana that he needs Time Lord technology to find Salyavin. The TARDIS materialises on board the carrier where the alien Krarg Commander welcomes Skagra. Skagra explains to Romana that the Krargs will be the servants of a new generation, a single person. The crystalline Krargs are formed in vats of heavy gas. While turning the book's pages inside the TARDIS, Skagra notices that they activate the controls; this will take them to Shada, and Salyavin.

Clare recovers from the explosion to find an undead Chronotis; her actions have tangled his time stream. He knows why Skagra is experimenting with mind control and must stop him reaching Shada, the ancient time prison of the Time Lords.

A Krarg forms in a vat on board Skagra's ship and attacks the Doctor, Chris and K9; K9 holds the creature at bay. The Ship docks at the space station from whence Skagra first set out; the Doctor and Chris venture into the now-derelict station. The five 'Think Tank' scientists are now old men, and from Doctor Caldera the Doctor learns of the brilliant Doctor Skagra. K9 enters – followed by the Krarg, which advances on the Doctor . . .

PART FIVE

The Doctor evades the creature, which causes damage that eventually destroys the station; the Doctor, Chris and K9 escape in Skagra's ship. The Doctor orders the Ship to take them to Skagra's home; they arrive at the Krarg Carrier where, after being captured by Krargs, the Doctor and Chris are reunited with Romana. Skagra explains that he will use the sphere to merge creation into a single mind – his mind. The Doctor, Chris and K9 make a run for it, but Romana is still held captive.

Clare helps Chronotis mend the study's equipment; swearing her to secrecy, he places his knowledge in her mind. Trapped in a corridor on the Krarg Carrier, the Doctor spots an odd door and finds the study behind it; it is a TARDIS. Chronotis tells the Doctor that they must stop Skagra finding Salyavin; centuries ago, Salyavin had the unique talent of placing his mind into others.

Using the book, Skagra pilots the TARDIS to Shada alongside Romana and the Krargs; he releases other criminals as he searches for Salyavin. Chronotis' TARDIS arrives, and the Doctor, Chronotis and K9 interrupt Skagra as he is about to open Salyavin's cell; inside is a dummy. Chronotis reveals that he is Salyavin; he escaped Shada centuries previously. K9 fires upon the sphere, splitting it into many spheres which attach themselves to the prisoners, Chronotis and Chris – who has just arrived with Clare. The prisoners advance on the Doctor: "Now Doctor, we will deal with you."

PART SIX

K9's intervention allows the Doctor, Romana and Clare to escape with the robot back to Chronotis' study and leave Shada. Skagra takes his force in the TARDIS back to the Krarg Carrier. With the two craft in the time vortex, the Doctor has Romana create a patch of timelessness so he can cross the vortex and enter the TARDIS' small equipment room, where he builds a strange helmet.

The TARDIS materialises on the Carrier, where the Krarg ships are readied; Skagra is distracted when the door of Chronotis' study materialises, allowing the Doctor to emerge from the TARDIS. Because his mind is also in the sphere, the Doctor takes control of the prisoners from Skagra, but Skagra fights back. K9 holds off the Krargs as the prisoners fight each other; Romana destroys the Krarg generation vats. The Doctor gains control of the prisoners, and Skagra flees into his Ship only to become trapped in his own brig by the reprogrammed Ship. The Doctor restores the minds of the prisoners and returns them to Shada.

A sceptical constable summoned by the porter to look at the missing room enters the study to find Chronotis, the Doctor, Romana, Chris and Clare. He arrests those left behind after the Doctor and Romana depart in the TARDIS.

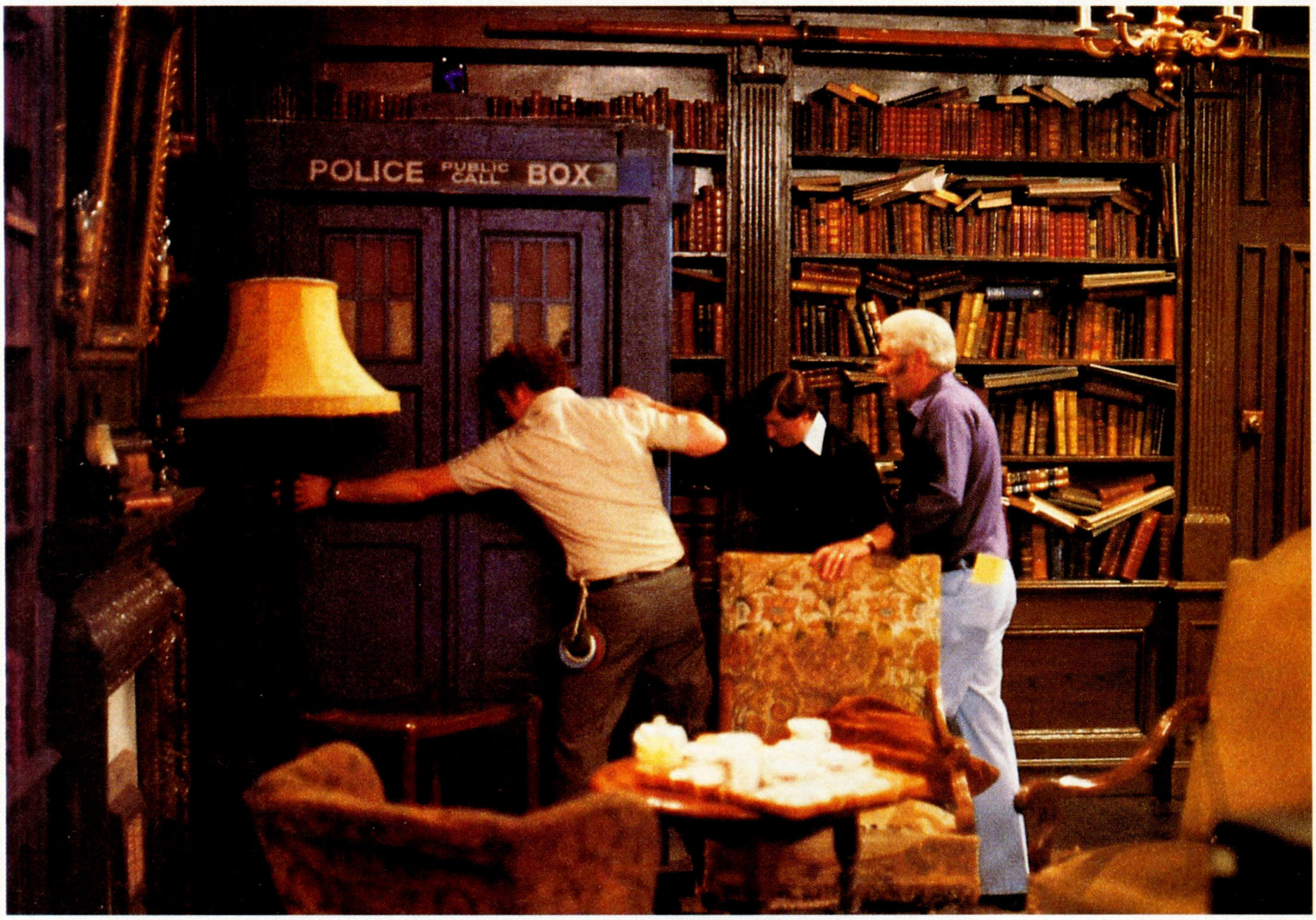
"Do you understand Einstein?"

The Doctor and Chris Parsons have just arrived at the Think Tank in Skagra's ship . . .

CHRIS And I don't believe we've travelled hundreds of light years.
THE DOCTOR Why not?
CHRIS You can't travel faster than light. Einstein.
THE DOCTOR What? Do you understand Einstein?
CHRIS Yes.
THE DOCTOR What? And quantum theory?
CHRIS Yes.
THE DOCTOR What? And Planck?
CHRIS Yes.
THE DOCTOR What? And Newton?
CHRIS Yes.
THE DOCTOR What? And Schoenberg?
CHRIS Of course.
THE DOCTOR You've got a lot to unlearn.

From Shada *Part Four by Douglas Adams*

In Production



BBC Video [4]

Scripts for *Doctor Who*'s Season Seventeen had been difficult to find. Most of the writers contacted by script editor Douglas Adams were either unavailable or their material unsuitable. (The stories which had fallen through were *Shylock/The Doomsday Contract* by John Lloyd and Allan Prior, *Dragons of Fear/Erinella* by Pennant Roberts, *The Tearing of the Veil* by Alan Drury, *The Secret of Cassius* by Andrew Smith, *Valley of the Lost* by Philip Hinchcliffe and a Halley's Comet tale by James Follett.) The six-part finale to the season, therefore, would have to be written by Adams himself. In summer 1979, Adams decided to leave *Doctor Who*; not only was he weary of continual rewrites, but he had also written his first novel, *The Hitch Hiker's Guide to the Galaxy*. This was based on his radio serial of the same name; Adams was late with scripts for the second series.

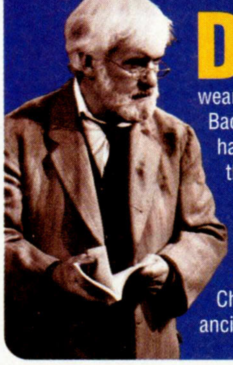
Adams' initial idea was something he had considered a possible two-parter – a character exploration piece in which the Doctor, fed up with saving the universe, goes into retreat, only to be continually called back into action. This was vetoed by producer Graham Williams, who argued that it would send the show up ("How can you send up a programme about a man who flies around the universe in a police box defeating evil armed with only a long scarf, a bag of jelly babies and a robot dog?" Adams later remarked).

Adams' script was active on Friday 29 June, although it appears that work only started in earnest in July under the provisional title *Sunburst*. Wondering what the Doctor's people, the Time Lords, would do with their own criminals, Williams proposed a topical investigation into capital punishment. Adams felt that the Time Lords would evade the issue by putting criminals into suspended animation until they found a solution to their moral problem. When Williams made it clear that he did not want another story set on Gallifrey, the Time Lords' domain, Adams hurriedly chose his home town of Cambridge as the setting; he had read English at the University, and recalled a notion from his student days that an eccentric professor could probably live quite discreetly in the same rooms for 300 years.

As with *City of Death* earlier in the year, Adams worked closely with Williams under pressure of time. Although it was to conclude the season, the script had to be cost-conscious; whereas one week's location filming was available, the principal cast had to be kept small. It was agreed that although Williams had had much input to the story, the sole scripting credit would go to Adams. At this point Williams, too, was leaving; he resigned in August, putting forward production unit manager John Nathan-Turner as his replacement. Those involved recall that the first draft of *Sunburst* was written in about six days; believing it to be overlong, Adams was not terribly pleased with the result.

The freelance director hired was Pennant Roberts, veteran of *The Face of Evil*, *The Sun Makers* and *The Pirate Planet*. Roberts was delighted with Adams' humorous script when he joined the show in August 1979 after working on *The Profes-*

SCRIPTING CHARACTERS



Douglas Adams outlined student Christopher Parsons as "about thirty, a post-graduate scientist. He wears jeans and a denim jacket, likes Bach, Bruckner and Status Quo and his hair is longish because he preferred the Sixties to the Seventies." Retired Time Lord Professor Chronotis was originally killed off in Part Two, but Adams liked the character and retained him throughout the story. Chronotis was indicated as "pretty ancient, but distinguished in his years" and, regarding whether or not Chronotis has a TARDIS, Adams specified that "he deliberately doesn't say that he hasn't got one, only that he isn't allowed to have one". The villainous Doctor Skagra was described as behaving "with the total arrogance of someone who doesn't even know what arrogance means." The Commander of the crystalline Krargs (originally Kraags, an anagram of Skagra) was described as having "a face which seems to be composed of lumps of coal with burning eyes".

sionals and *The Onedin Line*. The designer, Victor Meredith, was recommended to the *Doctor Who* team by *Blake's 7* producer David Maloney; this would be his only work on the series. Costume design was handled by Rupert Jarvis; having previously worked on *Underworld*, *The Stones of Blood* and *Nightmare of Eden*, he now asked to be credited as Rupert Roxburghe-Jarvis. Make-up was supervised by Kim Burns, a hairstylist on temporary attachment. Visual effects were designed by Dave Havard, previously responsible for serials such as *Planet of Evil* and *The Ribos Operation*.

The scripts were still being worked upon in August; rewrites continued into early September, by which time the title was *Shada*.

In Part One's rehearsal script (revised on Monday 10 September), Chronotis names the last Master of College but one as ‘Professor Frencham’. The film sequence showing the Doctor and Romana on the Backs of the river Cam was originally far shorter; here, Romana chides the Doctor for arriving at the wrong time of year (“You forgot to take axial tilt, diurnal rotation and the orbital parabola into account”) to which the Doctor, while whistling *Jolly Boating Weather*, retorts that she needs more moral fibre to withstand the cold. Originally, during the Part One film sequence in which Skagra steals a car, the villain spies a solitary vehicle in a small side street and gets inside, only to find a passenger sitting there; the passenger demands to know what Skagra thinks he is doing before he is attacked by the sphere (which was originally matt black). During the Part Two film sequences, the Doctor and Chris were to walk, not cycle, around Cambridge.

In the rehearsal scripts, Romana says that the voices she hears seem to be inside her head, and names the Gallifreyan nursery book *Our Planet's Story*. The jokes in Part Two about the Professor forgetting that he has a mind like a sieve were taken from a short story which DN Adams (12) of Brentwood, Essex had had published in the comic *Eagle and Boy's World* on 27 February 1965. The Doctor/Skagra confrontation at Part Two's climax was planned for a deserted back street at night, with Skagra appearing in a pool of light beneath a street lamp; the subsequent chase sequence was to be dictated by the location (Williams favoured the night-time setting as it would reduce crowd control problems). Part Three's script included a film sequence in which the sphere steals another mind: “Turning a corner it suddenly comes face to sphere with an OLD MAN on a bicycle. Without pausing to consider it noodles him.”

> **“If Shada had been finished and broadcast, it'd never have aroused so much interest”**
>
> **Douglas Adams**

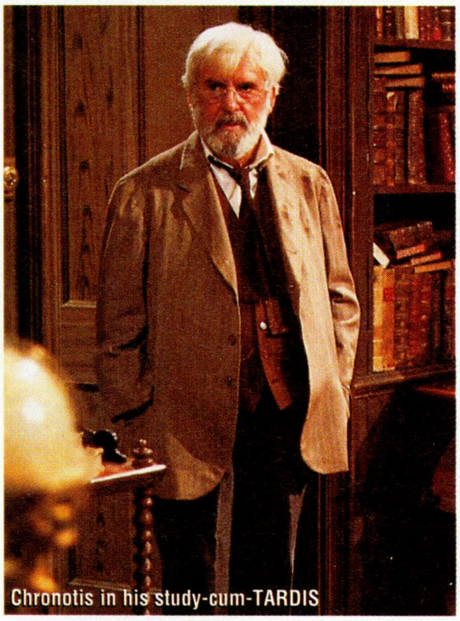
By Monday 17 September, when Part Four was revised, the serial's title was confirmed as *Shada*. Part Five was rewritten on Monday 24 and Part Six on Friday 28. Further rewrites on Parts Three and Six were made on Tuesday 2 October; by this time filming, rehearsal and recording dates had been set, and transmission was intended to start on Saturday 19 January 1980.

Further rewrites were now made in conjunction with Roberts. Skagra's sphere became matt grey; the entrance of the Doctor and Romana to Chronotis' study was later rewritten to have the Doctor priming Romana about the old man's tea routine; the scene was extended to add the Doctor's tense gag (“I wouldn't have said no!”) after which Chronotis offers “Bath Olivers?” to which the Doctor replies “Can't complain” (all the references to Bath Olivers were later removed). Chris' phone call to ‘Keightley’ was rewritten to become more flippant; originally he gave a long description of the tests he had performed on the book, but now briefly told her “If you want to see the World of Science turned on its head come to my Lab”. The title of Chronotis' book was changed from *The Ancient Law of Gallifrey* to *The Worshipful and Ancient Law of Gallifrey* while the end of Part One was reworked so that Skagra's talking ship was not introduced fully until Part Two.

An extra scene in Chris' Lab was inserted after the reprise starting Part Two; Clare Keightley arrives and Chris tells her that “this book will do to science what the Japanese did to Pearl Harbour.” “You mean dive bomb it?” she replies. The start of the next lab scene was extended, with Chris telling Clare to try tearing one of the book's pages; the scene's conclusion was rewritten, removing Chris' comment about the book reading “like a cross between Chinese and algabra [sic]” and Clare's suggestion that Chris talk to Chronotis about it, and inserting Chris' explanation of how the spectrograph blew up. A new scene was inserted later on, in which Chris and Clare study the book's structure through a microscope; Clare finds it to be pure matter without atomic structure which is absorbing radiation from the air when there is no radiation to absorb. There were further rewrites to both the scene in which the Doctor meets Clare (“Have you read it?” asks the Doctor. “No, I can't,” replies Clare. “What, can't read?” asks the Doctor, slightly taken aback) and the next scene between them (the Doctor telling Clare about “Simple pseudo-statistics”).

REWRITES PART SIX

The final scene was totally rewritten as a play on tenses. The Doctor enters the TARDIS and asks “Where shall we go?” Romana says: “Or where shall we have been?” “Or where were we about to have come from?” counters the Doctor. “Or when were we going to have been where?” says Romana. “Or indeed whence?” chips in K9, causing the Doctor and Romana to stare at him. “Tell you what,” says the Doctor. “When?” asks Romana, to which the Doctor replies “Now.” “Now what?” asks Romana, to which the Doctor replies “Then. Let's use the randomiser.” Crossing to the device, the Doctor starts to count down: “One . . . two . . . three . . .” “Then?” asks Romana. “Now,” says the Doctor – and they both pull the lever . . .



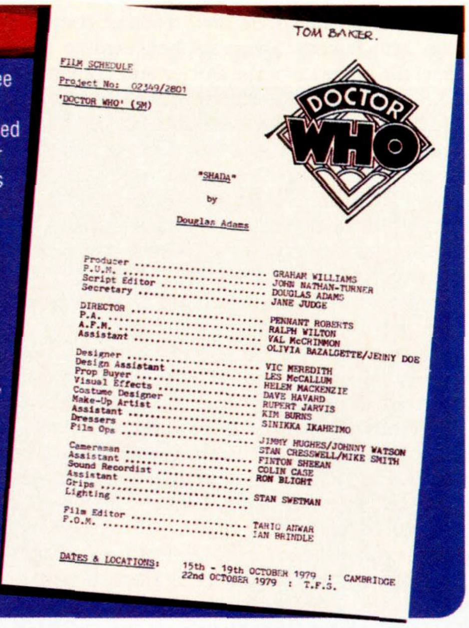
Chronotis in his study-cum-TARDIS

Originally, the books studied by the Doctor and Romana at the start of Part Two were a dictionary (replaced by *Roget's Thesaurus*), *British Book of Wild Birds*, *Alternative Betelgeuse*, *The Time Machine* and *Chariots of the Gods*. Much of the Study dialogue was rewritten to include more humorous lines, including Romana's comments about being a “time tot” (this was suggested by Lalla Ward), the “B . . . B . . .” – “C?” gag and Chronotis' not recalling “Young Parsons” until the letter ‘Y’. Originally, Chronotis was to have said that Chris was born in 1951; this was changed first to 1957 and then to 1956 on recording. The Doctor's comments to Romana about waiting for the cavalry and Chris' asking Romana if she has patented K9 were removed; a “down the corridor” directions routine between Romana and Chris was added.

The TARDIS scene opening Part Three was rewritten with more comic emphasis; Chris now introduced himself as “Chris Parsons. Bristol Grammar and John's” to which the Doctor replies, “Never heard of them”; following this, he refers to Chris as ‘Bristol’. Dialogue in which the Doctor accuses Chris of harming the Professor was dropped. K9's distance computation of 5.7 miles was metricised to 2.8 kilometres. The “Blast” gag between Chris and K9 was added to the Brig scenes. Much of the Parts Four and Five dialogue between Clare and Chronotis was pruned. In Part Five, some of the Doctor's speech about Salyavin, the great Time Lord criminal, was given to Clare. Dialogue changes were made to the Part Four scenes between Romana and Skagra in the Krarg Carrier Main Control and Generation Annexe. Most of the dialogue where Skagra spools through the Doctor's memories was removed. A TARDIS scene featuring Skagra and Romana was brought forward, removing the sphere which kept Romana at bay. Upon Skagra's return to the Command Deck, an extra gag was added (Skagra tells the Krarg Commander “I have broken the code,” to which the creature replies, “We can repair my Lord”).

FILMING FRIDAY 19 OCTOBER

The chase sequence bridging Parts Two and Three was filmed on Friday 19. It began with the Doctor's encounter with Skagra, which was filmed atop Garret Hostel Bridge on Garret Hostel Lane, near to Trinity Hall College. Effects designer Dave Havard's more complex version of the sphere was used here; the lightweight globe appeared to move away from Skagra courtesy of an electric car aerial extending from actor Christopher Neame's wrist. Here, Tom Baker ad-libbed his comments about Skagra's tailor. Baker cycled down Trinity Lane past the Cambridge Choristers who performed *Chatanooga Choo-Choo*; cycling scenes were also filmed along Portugal Place, and the gag which sees the Doctor abandoning his bike by a 'no cycling' sign at the junction of Park Street was added in. The chase concluded along Bridge Street, with Baker running past The Mitre Tavern and into the cul-de-sac of Blackmoor Head Yard, where the TARDIS would be seen to materialise; these scenes included shots filmed from a multi-storey car park behind the yard.



TOM BAKER.

FILM SCHEDULE

Project No: 02349/2801

'DOCTOR WHO' (5M)

"SHADA"

by

Douglas Adams

Producer .... GRAHAM WILLIAMS
P.U.M. .... JOHN NATHAN-TURNER
Script Editor .... DOUGLAS ADAMS
Secretary .... JANE JUDGE

DIRECTOR .... PENNANT ROBERTS
P.A. .... RALPH WILTON
A.F.M. .... VAL McCRIMMON
Assistant .... OLIVIA BAZALGETTE/JENNY DOE

Designer .... VIC MEREDITH
Design Assistant .... LES McCALLUM
Prop Buyer .... HELEN MACKENZIE
Visual Effects .... DAVE HAVARD
Costume Designer .... RUPERT JARVIS
Make-Up Artist .... KIM BURNS
Assistant .... SINIKKA IKAHEIMO
Dressers ....
Film Ops .... JIMMY HUGHES/JOHNNY WATSON

Cameraman .... STAN CRESSWELL/MIKE SMITH
Assistant .... FINTON SHEEAN
Sound Recordist .... COLIN CASE
Assistant .... RON BLIGHT
Grips ....
Lighting .... STAN SWETMAN

Film Editor .... TARIQ ANWAR
F.O.M. .... IAN BRINDLE

DATES & LOCATIONS: 15th - 19th OCTOBER 1979 : CAMBRIDGE
22nd OCTOBER 1979 : T.F.S.

On the Think Tank, the name of Schoenberg was added to the "lot to unlearn" routine between Chris and the Doctor. The conversation with Caldera (now called JFKL Caldera) was revised; now, the old man would ask if the Doctor and Chris are Skagra's accomplices. 'Moral theologian' was added to Skagra's accomplishments. The Krarg's pursuit of the Doctor at the start of Part Five was extended. The Doctor/Skagra exchange concerning the pointlessness of dominating the universe was removed. As the Doctor and his party try to escape, the Doctor was to call out "Run! Jink!" – to which Romana would ask "What's a jink?"

In Part Six, the scene where the Doctor's party reach the Study was trimmed. Dialogue about activating the Study controls was expanded with the "And twenty thirdly . . ." line. The Study's area of spacelessness was originally behind the sofa, not the tea trolley. The scene in which the Doctor constructs his ludicrous helmet had him commenting: "Excellent, absolutely excellent. And so discreet." Rewrites were undertaken to remove the Doctor's dialogue about travelling through the space time vortex in the TARDIS main control room scene. The confrontation with Skagra was curtailed to remove some of the Doctor's dialogue, the prisoners turning back and forth and stylised wrestling between the prisoners. K9 was to growl as a defeated Skagra declares: "I'll be back Doctor. You haven't heard the last of me." The Doctor's goodbyes at the end of the story were extended, the porter was now named Wilkin, and the policeman now told Chronotis, Clare and Chris: "You're taking a little walk down to the Bridewell with me."

The *Shada* cast included two notable guest stars. Playing porter Wilkin was Gerald Campion, star of BBC's *Billy Bunter of Greyfriar's School* between 1952 and 1961, and subsequently a successful restaurateur. Skagra was played by Christopher Neame, an actor who had featured in *Colditz* and *Secret Army* and was then moving into television production with programmes like *Danger UXB*. Director Roberts gave TV breaks to Daniel Hill (later in *Waiting for God*) and Victoria Burgoyne as Chris and Clare respectively.

Arrangements were made to film in and around Cambridge at sites suggested by Adams; the crew were based in the nearby town of Clayhithe. The show's star, Tom Baker, had just returned from a tour promoting Marvel's new **Doctor Who Weekly**; on Sunday 14 October, he travelled up to Cambridge with the main crew and co-star Lalla Ward. A punt was made available on the river by the Garden House Hotel so that Baker might practice his punting.

Shooting on 16mm film commenced on Monday 15 October, beginning with a punt on the Cam from Scudamore's Boat Yard, off Granta Place. All the Part One punting scenes were filmed at this point; a camera was mounted on Clare Bridge (from where Skagra observes the punt) looking across to King's Lawns and the Backs around King's College. Despite his practice, Baker had great difficulty punting, much to Ward's concern (her close-ups were shot in a stationary punt at the riverside). For this serial, Baker was given a new brown waistcoat but reverted to his maroon coat; Ward wore a mock-lace outfit with a restricting waistband. Skagra's costume was a deliberately outrageous silver-caped 'space outfit'; Adams had claimed that Cambridge was the one place where nobody would pay any attention to such garb. The dialogue was heavily altered to give Romana more lines, remove all the material about 'moral fibre' and insert references to 18th century poet Christopher Smart (a fellow of Pembroke College), Andrew Marvell (17th century poet educated at Trinity College) and Judge Jeffreys (a vicious 17th century Puritan).

The crew moved to the centre of Cambridge to film some of the Part One sequences around King's Parade, such as Chris cycling along and Skagra emerging from St Edward's Passage to ask for a lift from a car driver (played by David Strong); for some of the tracking shots, a camera was mounted on a Citroen 2CV. Other cycling sequences included Chris cycling up Downing Street to St Cedd's in Part One, the Doctor negotiating the Free School Lane and Botolph Lane junction in Part Two and subsequently the Doctor and Chris almost colliding at the junction of Botolph Lane and Trumpington Street.

Tuesday 16 saw the crew setting up at the village of Grantchester, a few miles to the south-west of Cambridge, for the Parts One to Four sequences involving Skagra's invisible spaceship. In Part One, Skagra drives along the High Street and pulls up by The Red Lion, going through a gate into Grantchester Meadows (a venue specified by Adams in his scripts). This was the only location day to require K9, but since actor David Brierley was not present to supply K9's voice, the actors left gaps in their dialogue. The notion of a red carpet to mark the entrance to the ship was added in these scenes. The TARDIS prop – still very battered, and with a broken window – retained its blue police light from the preceding *The Horns of Nimon*. Also filmed was the sphere's attack on a fisherman, a scene which replaced its attack on a bicycling old man. Playing the unfortunate angler, extra James Muir fell into the River Cam. Harvard's sphere, to be added later via CSO, only appeared in one close-up – as a prop on the end of a concealed rod being pressed to Muir's head.

It was now that industrial action hit the show. For some time there had been a series of lightning stoppages on BBC programmes, and it had been noticed that two film lighting crews were booked for the night-time chase sequences. Realising that *Doctor Who* would be a prime show to hit, the unions recalled the lighting chargehand to

Chris (Daniel Hill) and a Think Tank scientist

BBC Video [3]

> **"When Shada was pulled, morale sank very low. I was so depressed and unhappy . . ."**
>
> **Lalla Ward**

London. One brief sequence arranged for that afternoon was abandoned: the Doctor approaching the Cavendish Laboratory (where Chris worked) in West Cambridge in Part Two.

The St Cedd's College scenes were shot on Wednesday 17 by special arrangement with Emmanuel College on St Andrew's Street. The crew agreed to obey college tradition, such as not walking on the grass unless accompanied by a don; a 'special acknowledgement' credit was to appear in Part Six. Campion, Burgoyne and John Hallett (playing the policeman) joined the cast to film sequences for Parts One, Two, Three and Six at the entrance and around Staircase P in the New Court, which stood in for Chronotis' rooms. In the scene where the Doctor and Romana meet Wilkin, Romana's line to the Doctor – "I should have been a nursemaid" – became "I am a historian." It had also been planned to shoot a brief sequence on Pembroke Street – Skagra attacking the car driver in Part One – but only a shot of the vehicle passing St Cedd's was completed. Filming on this day was covered by a crew from the BBC East programme *Weekend*.

Because the night shoot was not due to start until 6pm, Thursday 18 was to have been a rest day. Roberts had been unhappy about the night shoot, since it would require two crews to leapfrog each other across the city centre; he thought that a daytime shoot would be easier. However, with the industrial action, the night shoot was now impossible and Williams and Roberts decided to remount the scenes the following day, when the film crew had been booked for pick-up shots. With the chase restructured, Roberts and Baker withdrew to a nearby pub; Baker was enjoying basking in his fame with the local students when one student – the secretary of the St John's Choristers – asked Baker if he could volunteer the Choristers' services for the programme. Roberts liked. the idea, which he thought added local character, and told the student to be outside Trinity Hall at 3pm the following afternoon with as many of the Choristers as he could raise. Williams agreed to their appearance and Baker became an honorary fellow of St John's College. The chase sequence was then filmed on Friday 19 and completed mid-afternoon; the crew then returned to London.

A day of effects filming at Ealing on Saturday 20 October was rescheduled to Monday 22, when all the CSO material involving Skagra's invisible ship was filmed; this consisted of Baker, Ward, Neame, Hill and K9 ascending and descending a ramp covered in blue drapes for inserts to the first three episodes (Adams' script indicated: "The ideal effect would be to see light beginning to pour out of the space ship door as it opens, in other words light pouring out of nothing. The alternative would be a sound effect of the hydraulic door opening, and K9 saying something like: 'The door is opening master'.") Also shot on high-speed 35mm film was a Part Five model sequence showing the Think Tank exploding.

Rehearsals at Acton began on Thursday 25; on the first day, Brierley went to the *Blue Peter* studio alongside the K9 prop to record an item in which the dog met both presenter Tina Heath and a home-made version of himself built by a viewer. Joining the cast was Denis Carey as Chronotis; the actor was a familiar television face from shows as diverse as *I Claudius* and *Blake's 7*. Roberts had arranged that his first studio would include all the scenes set in Chronotis' study, thereby releasing Campion and Hallett and focusing on a smaller cast in the remaining sessions.

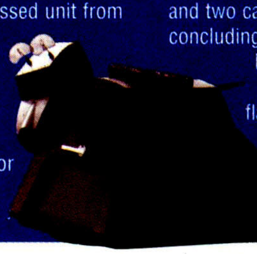
Cast and crew were still making a number of changes to the scripts before studio, and references to several more books – *The Victim*, a 1947 novel by Saul Bellow, which the Doctor reads the first line of, and a book which begins "once upon a time" – were added to the Study scenes. It was now decided that in Part Six the Doctor would give Romana a medal instead of an "I am a Genius" badge and the 'Ancient Time Mystic in the Qualactin Zones' became a 'space mystic of Quantox'. At the end of Part Six, the Doctor would now read the end of Charles Dickens' *The Old Curiosity Shop*. The Think Tank scientists' names were changed to give them initials (A St John D Caldera, AST Thira, GV Santori, LD Ia and I Akrotiri).

The first of the three planned recording sessions took place in TC3 from Saturday 3 to Monday 5 November. The first evening's taping took place between 7.30 and 10pm, beginning with the Part One scenes in the Think Tank Main Chamber and Corridor. The 'Latin count-down' seen on the

PLANNED RECORDING
WEDNESDAY 19 AND THURSDAY 20 NOVEMBER

Had recording proceeded on Wednesday 19, it would have run between 7.30 and 10pm and started with all the scenes in Chris' Lab for Parts One to Three; insert shots of a special version of the book with pages of a reflective co-axial material were to have been taped to make the book glow in Part One. The two scenes held over from the first studio set in the generation room on Skagra's ship were to follow on, then scenes on the Krarg Carrier Command Deck for Parts Four and Five; this large, angular set included both back-projection screen and Eidophor screens upon which slides of star backgrounds and pre-recorded effects sequences and flashbacks could be shown. There were also to be some Part Five scenes in the corridors of the Carrier taped at the end of the evening.

Tuesday 20 would have comprised an afternoon and evening session. In the afternoon, two scenes of a Krarg emerging from the Krarg Generation Annexe on the Carrier ship were to have been recorded (using the redressed unit from Skagra's ship), after which the climax of Part Six – in which Skagra and the Doctor battled for control of the prisoners – was to be recorded on the Carrier ship set. The door of Chronotis' TARDIS was to materialise in a wall using the roll-back-and-mix effect, and a great deal of post-editing was planned for scenes showing K9 fighting the Krargs. The evening was to have been spent on all the TARDIS scenes, starting with those in the control room (the set included a potted aspidistra by the internal door and two canvas deckchairs) and concluding with the Equipment Room in Part Six; this simple set, reusing flats from the Think Tank, was augmented by Dexion shelving, a workbench and cabinets.



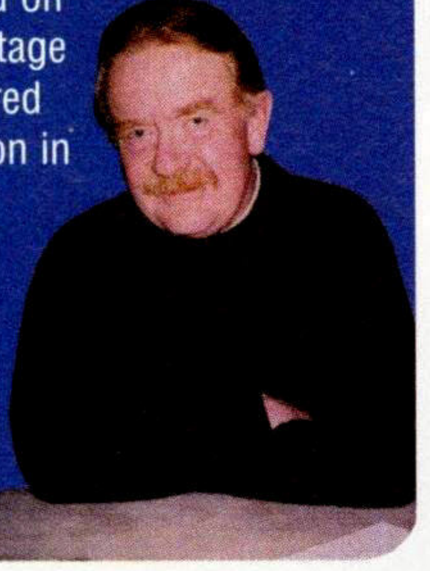
DEPARTURES GRAHAM WILLIAMS, DOUGLAS ADAMS, DUDLEY SIMPSON AND DAVID BRIERLEY

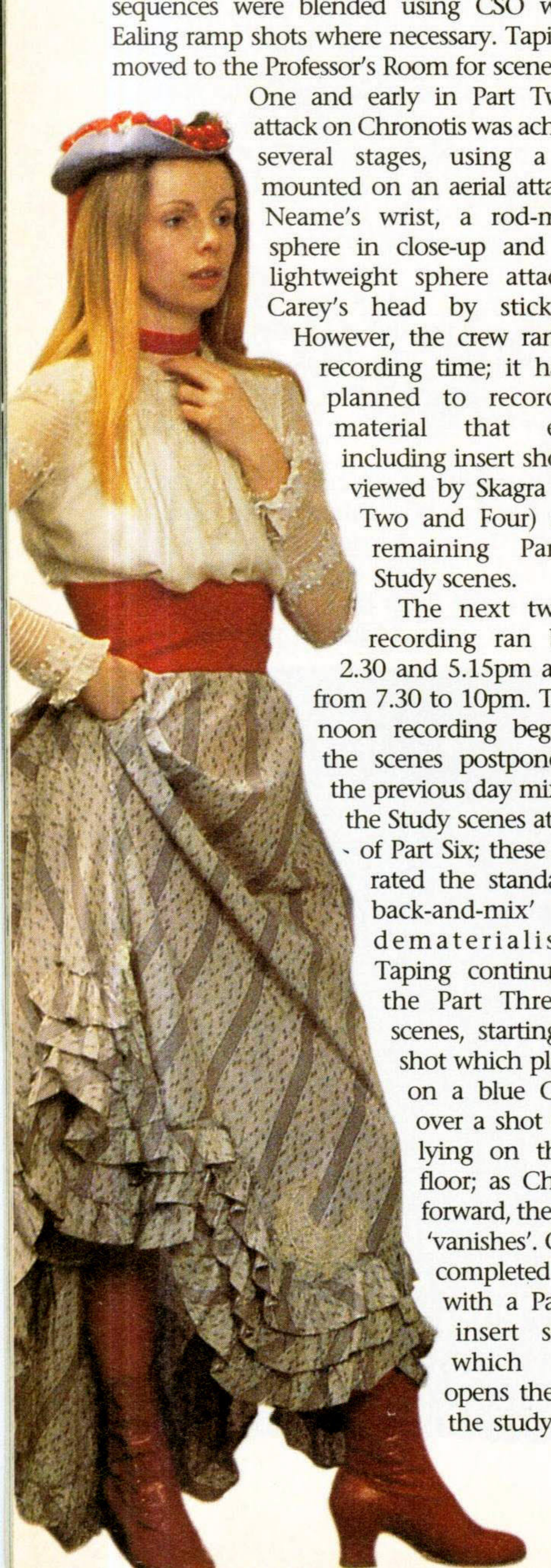
Graham Williams continued to work in television for some years on series including *Tales of the Unexpected* and *Supergran* – but, in the late eighties, became disillusioned with the industry. He took charge of a hotel near Tiverton in Devon and also became a local town councillor. Tragically, he died in a shooting accident at his hotel in August 1990.

Douglas Adams (who was relieved by the cancellation of *Shada*, which he had never liked) embarked upon a tour publicising the paperback *Hitch Hiker's Guide to the Galaxy* while completing his radio scripts. The phenomenon spawned four more books and a television series; Adams' other writing ventures included *The Meaning of Liff* with John Lloyd and two novels about offbeat detective Dirk Gently.

Shada meant a premature end to the *Doctor Who* career of Dudley Simpson, who had already started to compose incidental music for the serial. Early in 1980, Simpson was told by incoming producer John Nathan-Turner that incidental music was now the province of the Radiophonic Workshop. Simpson continued to work on *Blake's 7*, *Goodbye Mr Chips*, *Tales of the Unexpected*, *Supergran* and *Oliver Twist*, returned to his native Australia in 1987, and came back to London in 1994.

Nathan-Turner also decided to bring back John Leeson as the Voice of K9 the following season, replacing David Brierley [pictured]; since then the actor has worked on radio, on stage and appeared on television in shows like *Howard's Way*, *The Tripods* and *Juliet Bravo*.





screen used Roman numerals. Both Skagra's 'quarantine' voiceover and shots of the sphere moving against a green CSO background were to be inserted later. Throughout taping, all the film sequences were blended using CSO with the Ealing ramp shots where necessary. Taping then moved to the Professor's Room for scenes in Part One and early in Part Two. The attack on Chronotis was achieved in several stages, using a sphere mounted on an aerial attached to Neame's wrist, a rod-mounted sphere in close-up and then a lightweight sphere attached to Carey's head by sticky tape. However, the crew ran out of recording time; it had been planned to record other material that evening, including insert shots to be viewed by Skagra in Parts Two and Four) and the remaining Part Two Study scenes.

The next two days' recording ran between 2.30 and 5.15pm and then from 7.30 to 10pm. The afternoon recording began with the scenes postponed from the previous day mixed with the Study scenes at the end of Part Six; these incorporated the standard 'roll-back-and-mix' TARDIS dematerialisation. Taping continued with the Part Three Study scenes, starting with a shot which placed Hill on a blue CSO area over a shot of Carey lying on the study floor; as Chris leans forward, the old man 'vanishes'. Campion completed his work with a Part Three insert scene in which Wilkin opens the door to the study to see a shimmering 'nothingness' (achieved via CSO). Mirrorlon was used to produce a distorted picture of Clare being thrown about after the explosion in the Study. Following their first couple of scenes in Part Four, both Carey and Burgoyne had make-up/costume changes; Burgoyne let her hair down (to indicate Clare becoming involved in the adventure) and Carey changed from Chronotis' nightshirt into his usual costume. Following this, a scene in which Chronotis entered Clare's mind in Part Five was recorded; an electronic green glow was added to Carey's eyes.

The afternoon of Monday 5 November did not proceed as planned, and none of the scheduled effects scenes were recorded; the plan was to start with the two scenes in the small generator room on Skagra's ship for Part Four, with Krarg 2 emerging from the vat of dry ice in a four-stage roll-back-and-mix sequence. Jarvis had constructed five Krarg costumes comprising grey PVC diamonds sewn onto a basic costume. The upper diamonds were a paler grey to allow electronic effects operator Dave Chapman to inlay via CSO an electronically rippled 'flame' effect produced by means of a brightly-lit lacquer screen; this would give the impression of volcanic lava. Following this, Baker was to have stood on a blue stool in a CSO area to record four Part Six scenes in which the Doctor crosses the time vortex; the vortex was represented by the standard closing credit film sequence fed through an eight-level colour synthesiser, Baker was to be shot through a rotating lens and a light was to be superimposed later in the final studio session. It was then proposed to record three model sequences for Part Six in a similar manner, these showing Chronotis' room and the TARDIS, with a forcefield between them to be superimposed later on.

> "The whole Shada thing was terribly disappointing. Douglas had written a very clever script . . ."
>
> **Tom Baker**

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICER & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

The remaining model shots were: Skagra's ship in the vortex in Part Four; the ship appearing as it left the Grantchester Meadows film sequence in Part Four; Skagra's ship against a starscape in Part Four; the Think Tank in Part One, with Skagra's ship departing in Parts One and Five and returning in Part Four; Skagra's Ship with the Krarg Carrier in Parts Five and Six and then the Carrier alone in Part Four. All these were to be achieved in studio using CSO and inlay. The miniatures were designed by Meredith since Havard had not been assigned to the serial until late on. Skagra's Ship was constructed from plastic drainpipes while the Think Tank was built in plasta-card over wood and metal. Taping was to have continued with a moving star background to be seen on Eidophor back projection screens on the Krarg Command Deck and Skagra's ship's main control centre sets. Also to be recorded were some model shots of Shada itself, a domed building and tower on a rocky asteroid.

Instead, the afternoon was devoted to the material which had been planned for the previous day. More inserts were recorded for the montages seen by Skagra in Part Four. Taping continued with scenes from Parts Five and Six; the walls of the Krarg Carrier and Shada sets were placed outside the study door as appropriate. The disappearance of the tea trolley in Part Six required the use of both Mirrorlon and a split-screen effect, so that objects would 'vanish' as they moved across the screen. The final afternoon scenes were those for Parts Three, Four and Six set in the Brig of Skagra's ship. The final scene was the only one requiring Shirley Dixon as the voice of Skagra's ship; in these sequences, characters appeared in the Brig courtesy of roll-back-and-mix, and a spinning cube in soft focus was superimposed over them. K9's blaster ray was to be added in a later gallery session. It had also been hoped to test the CSO-effected Krarg costumes; Derek Suthern and Reg Woods were hired, but the plan was abandoned.

The evening recording began with Parts Four and Five scenes set in the Think Tank Corridors and Main Chamber; the sets were now redressed and 'dirtied'. This was the first scene requiring a Krarg (Suthern), whose pole weapon lit up as it struck the scenery; a red mist and a lightning effect were to be added in later gallery sessions. The escape of the Doctor and his friends at the start of Part Five was restructured from the camera script, and there were difficulties directing K9. While these problems were resolved, further film sequences were transferred to videotape. It had then been planned to record the opening and closing credits to all six episodes, but instead the opening credits on Parts One to Three were taped, followed by some of the model sequences abandoned in the afternoon, namely Skagra's ship leaving the field and the study and the TARDIS in the Vortex.

A basic edit of some of this material was undertaken on Wednesday 7 November as rehearsals continued for the second studio session; the slimmed-down cast were now joined by James Coombes, who was to perform the Krargs' voices. This block was to cover Monday 19 and Tuesday 20 November in TC6. With the sets erected, the cast and crew rehearsed scenes on the Monday morning; Roberts, concerned about the lack of recording time, wanted an early start. After lunch, cast and crew returned at 2pm to find that the studio doors had been locked; an annual demarcation dispute (which had previously hit *The Invasion of Time*) had flared up with the technical managers, and this was now hitting all programmes for the Christmas period recorded at Television Centre.

With the second block abandoned, cast and crew were under contract to continue attending rehearsals for the final taping session, even though Roberts believed he would have to send them home; also lost were an edit on Friday 23 and a gallery-only effects day on Thursday 29. Even at this point, changes were still being made to the script by Roberts and the cast, notably the Doctor's conversation with the Ship in Part Three, where he comments that he has met a talking dog but never a talking ship.

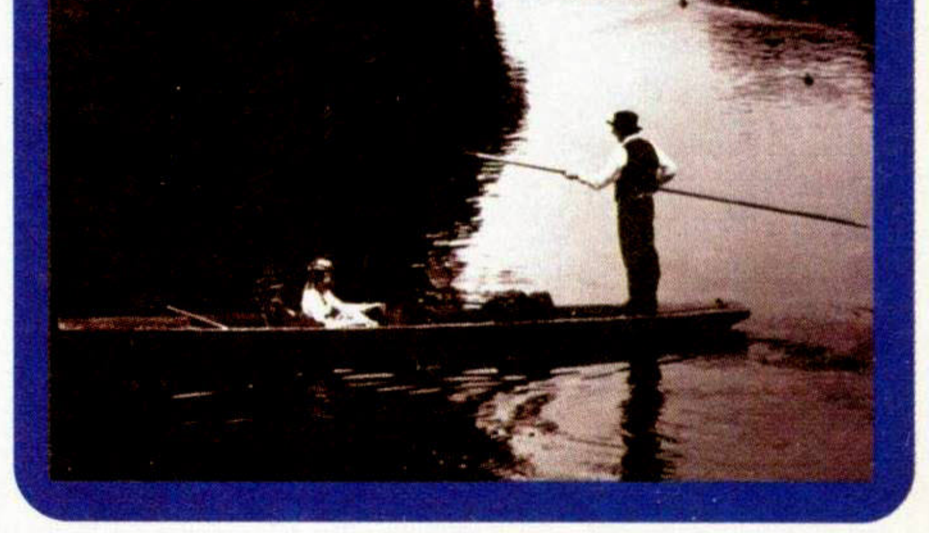
The final studio session was to have spanned Saturday 1 to Monday 3 December in TC3. On Saturday 1, the BBC settled the union dispute, but senior management had prioritised delayed Christmas shows, and Roberts found that his sets were not erected as planned. The first two days would have concentrated on scenes in Skagra's Ship, which comprised the control room, a corridor and the shuttle bay entrance; the main deck included an Eidophore screen and the couches from the Think Tank set. A film sequence had been prepared for the end of Part One, where Skagra viewed information about the Doctor ("a bewildering and, to us, unintelligible rapid series of images" according to the script, comprising an 11-second sequence composed of 21 shots of the Doctor in action from *The Androids of Tara*, *The Power of Kroll*, *The Creature from the Pit*, *Destiny of the Daleks* and *City of Death*).

For all three days, the large *Shada* sets were to have occupied half the studio; these comprised the Reception Area, corridors, a number of cell doors and one furnished cell for the Salyavin dummy. The prisoners (unspecified in Adams' script) largely hailed from Earth, as opposed to being Time Lords: wanton Lucretia Borgia of 16th century Italy; first century warrior queen Boedicia [sic]; Salome, the daughter of Herod who asked for the head of John the Baptist; ruthless Russian monk Grigory Rasputin; debauched Roman emperor Nero; 12th century Mongol conqueror Genghis Khan; and 11th century regicide Lady Macbeth. Three extras were hired as 'Space Monsters' (reportedly a Dalek, a Cyberman and a Zygon). On the final day, Skagra's ship was to be replaced by a blue CSO area to complete the model shots – and, for unknown reasons, Chris' lab set was to be erected again.

It was hoped that the serial could be remounted over Christmas, ready for transmis-

THE FIVE DOCTORS

During pre-production for *The Five Doctors* around New Year, 1983, Tom Baker made it known that he was not happy to recreate his role as the Doctor. On Monday 10 January, Nathan-Turner set about getting clearance from Baker and Lalla Ward to use two unseen *Shada* film sequences in the anniversary special: the Part One scene showing the Doctor and Romana in the punt (from where they would be captured in a 'time scoop') and Romana calling the Doctor over to the TARDIS from the start of Part Three. (A distorted freeze-frame of the Doctor and Romana in the study was also used.) During auctions at the BBC's Doctor Who Celebration at Longleat on Sunday 3 and Monday 4 April, props and costumes from the serial were auctioned off.



sion, but Williams was soon informed that recording was unlikely until after January. Realising that he and Baker had no commitments, Williams arranged for them to attend a science-fiction convention in Los Angeles; in the wake of the interest generated by PBS broadcasts of Baker's first four seasons, this would be the first American convention to have *Doctor Who* guests. There was no need for the gallery day on Thursday 6 December, and on Monday 10 December *Shada* was formally abandoned as part of Season Seventeen. Having enjoyed the story a great deal, the cast and crew found the situation heartbreaking; the farewell party for Williams and Adams held in a basement conference room at Television Centre on Friday 14 December was a muted affair.

On becoming producer, John Nathan-Turner attempted to salvage *Shada* for Season Eighteen, working with Roberts to block a three-day recording with minimal cast, and then having Adams construct a four-part version of the story (or possibly two 50-minute episodes for the Christmas period); the result was deemed unsatisfactory, relying heavily on Study dialogue scenes. There were problems in both getting authority from Head of Serials Graeme MacDonald, and in the fact that Nathan-Turner wanted to make immediate changes to the series' regular cast. *Shada*'s final cancellation order came in June 1980; Nathan-Turner ensured that the completed material was preserved in the BBC Archives.

Adams reused some of his *Shada* material in *Dirk Gently's Holistic Detective Agency*, a novel published by Heinemann in April 1987. The setting was St Cedd's College at Cambridge, home for 200 years to Professor Urban Chronotis; it also had a porter with an incredible memory. Adams has declared that he will never novelise *Shada*, although in 1991 he allowed the Doctor Who Appreciation Society to publish an adaptation of his scripts in its fiction fanzine *Cosmic Masque*.

In 1983, the first attempts to reconstruct *Shada* were made by informal programme adviser Ian Levine assisted by Richard Landen, James Russell and animator Kevin Davies. Shown at PanoptiCon 5 in Birmingham on Saturday 3 and Sunday 4 September, the existing scenes were linked with text from the rehearsal scripts. In 1984, Noel 'Snowy' Lidiard-White of BBC Enterprises (a former production assistant on stories including *The Space Museum*) suggested releasing *Shada* on videotape to Nathan-Turner; Lidiard-White was then taken ill, but in November 1985 Nathan-Turner considered having then Doctor Colin Baker link the missing scenes either via narration or in sequences in which the Doctor would relate events to companion Peri.

> **"Shada was six months down the drain as far as I was concerned"**
>
> **Pennant Roberts**

Following the success of both the 1991 BBC Video release of an extended version of *The Curse of Fenric* and the *Years* tapes – odd episodes with linking presentation material – Nathan-Turner asked Tom Baker to perform links for a video version of *Shada*. Baker agreed and recorded the inserts on Tuesday 4 February 1992 at the Doctor Who: Behind the Sofa exhibition at the Museum of the Moving Image on London's South Bank. A Krarg costume was featured among other props on display, including a K9.

Of the salvaged material, a brief montage of shots of Romana recorded for Part Four was not used; the film montage of the Doctor was shortened and the Part Six inserts showing the tea trolley vanishing did not have the completed Mirrorlon distortion effect. Ace Studios used colour slide photographs of the models to create animation sequences showing the various spaceships 'in flight'; visual effects such as K9's ray and 'splatters' from a Krarg's pole were added; the sphere was placed into many shots via Quantel; freeze-frames of characters were added to the narration and placed into screen shots; and new opening and closing credits were produced. Brierley recorded both the K9 film sequence dialogue and the quarantine warning (originally Skagra's voice) for Part One at a Soho studio. Dick Mills of the Radiophonic Workshop provided sound effects for the release. Music was composed by Keff McCulloch, who had provided electronic scores for many Sylvester McCoy stories; he 'sampled' conventional instruments in a bid to create a Simpson-style score. Following the six 'episodes', credits for the video rolled over a shot of Shada itself.

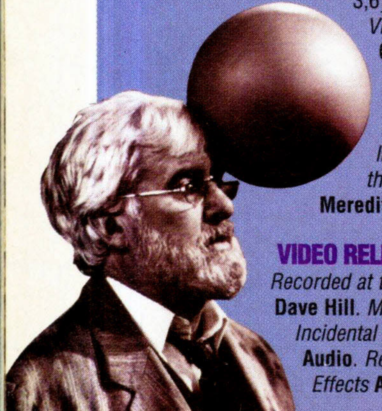
Doctor Who – Shada was released by BBC Home Video on Monday 6 July. Due to a film rights agreement for *Dirk Gently's Holistic Detective Agency*, Adams did not receive a credit on the box, bar a sticker explaining that his fees were being donated to Comic Relief. The video ran to 109 minutes and was packaged with a booklet containing the rehearsal scripts. Sound effects created for the tape were included on the 1993 BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop*. **DWM**

SERIAL 5M **SHADA**

CAST **Tom Baker** *Doctor Who* with **Christopher Neame** *Skagra**, **Daniel Hill** *Chris Parsons*, **Denis Carey** *Professor Chronotis*, **Lalla Ward** *Romana**, **Gerald Campion** *College Porter* [1-3,6]*, **David Strong** *Driver* [1]*, **Shirley Dixon** *Ship**, **James Coombes** *Voice of the Krargs* [1,4-6]*, **Victoria Burgoyne** *Clare Keightley* [2-6]*, **David Brierley** *Voice of K9* [2-6], **Derek Pollitt** *Caldera* [4]*, **John Hallett** *Constable* [6].
*Character names and/or episode details differ on 1992 BBC Video release

EXTRAS **Graham Cole**, **Terry Creasey**, **Norman Bradley**, **Ken Sedd**, **Tony Graham** *Young Scientists*; **David Cole**, **Richard English**, **Harry Bunges** *Students*; **Colin Thomas** *Don*; **Roger Neate**, **Nicky Ryde** *Lab Technicians**, **The Cambridge Choristers** *Themselves*; **Tria Lining**, **Beth Turner**, **Lynn Goliday**, **Roger Neate**, **Richard English**, **Harry Bunges** *Passers-by*; **James Muir** *Man Fishing*; **John Dolan**, **Ernest Jennings**, **Johnny Clayton**, **Max Mundy** *Old Scientists*; **Derek Suthern** *Krarg*; **Harry Fielder** *Krarg Commander**; **Reg Woods**, **Lionel Sansby**, **James Muir** *Krargs**; **Ann Lee** *Lucretia Borgia**; **Joan Harsant** *Boedicia**; **Shirley Conrad** *Lady Macbeth**; **Julie La Rousse** *Salome**; **John Cannon** *Executioner**; **Derek Moss** *Rasputin**; **Barry Summerford** *Nero**; **Steve Kelly** *A Gladiator**; **Dave Cooper** *Genghis Khan**; **Steve Ismay**, **Ridgewell Hawkes**, **Les Shannon** *Space Monsters**.
*Not filmed/recorded

ORIGINAL CREDITS *Written by* **Douglas Adams**. *Incidental Music* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Production Assistant* **Ralph Wilton**. *Production Unit Manager* **John Nathan-Turner**. *Director's Assistant* **Olivia Bazalgette**. *Assistant Floor Manager* **Val McCrimmon**. *Film Cameraman* **Fintan Sheehan** [1-3,6]. *Film Recordist* **Ron Blight** [1-3,6]. *Film Editor* **Tariq Anwar** [1-3,6]. *Visual Effects Designer* **Dave Havard**. *Electronic Effects Operator* **Dave Chapman**. *Vision Mixer* **James Gould**. *Videotape Editor* **Rod Waldron**. *Studio Lighting* **Mike Jefferies**. *Studio Sound* **John Hartshorn**. *Costume Designer* **Rupert Roxburghe-Jarvis**. *Make-up Artist* **Kim Burns**. *Senior Cameraman* **Alec Wheal**. *Technical Manager* **Tony Bate**. *The BBC would like to thank the Masters and Fellows of Emmanuel College for their help in the making of this story* [6]. *Script Editor* **Douglas Adams**. *Designer* **Victor Meredith**. *Producer* **Graham Williams**. *Director* **Pennant Roberts**. *BBC © 1979*



VIDEO RELEASE *Presented by* **Tom Baker**. *Computer Voice* **David Brierley**. *Links Recorded at the Museum of the Moving Image, London.* *Cameraman* **Gerry Ellis**. *Sound* **Dave Hill**. *Make-Up* **Erika Wareing**. *Lighting* **Ian Dow**. *Krarg Supplied by* **Lorne Martin**. *Incidental Music* **Keff McCulloch**. *Special Sound* **Dick Mills**. *Sound Dubbing* **Gemini Audio**. *Researcher* **Ross McGinley**. *Video Tape Editor* **Simon Ashcroft**. *Additional Effects* **Ace Editing**. *Producer* **John Nathan-Turner**. *BBC © 1992.*

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KEY TO LISTING

Ar Archive **Ft** Feature **It** Interview **St** Strip **Ts** Telesnap Archive **Tx** Text fiction

DWM 198 Free poster **It** Richard Gauntlett; Dick Mills **Ar** *Time and the Rani* **Ft** The Making of *Silver Nemesis*; What the Papers Said; Missing Stories, *The Prison in Space* **St** *Emperor of the Daleks* 2 **Tx** *Deceit* (Peter Darvill-Evans)

DWM 199 Free poster **It** Delia Derbyshire; Johnny Byrne; Ingrid Pitt **Ar** *Warriors of the Deep* **Ft** Colourisation; What the Papers Said; Missing Stories, *The Prison in Space* **St** *Emperor of the Daleks* 3 **Tx** *Lucifer Rising* (Jim Mortimore and Andy Lane); *Anti Matter with Fries* (Gareth Roberts)

DWM 202 Free postcards **It** Matthew Waterhouse; David Maloney; Colin Baker **Ar** *Planet of the Daleks* **Ft** *In Memory Alone* **St** *Emperor of the Daleks* 6 **Tx** *Shadowmind* (Christopher Bulis).

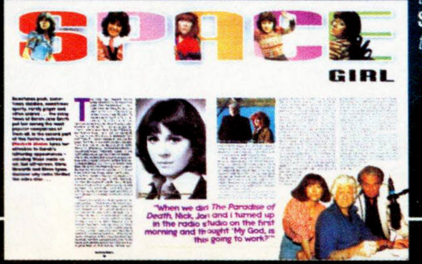
DWM 203 Free postcards **It** David Maloney; Carmen Silvera; Alan Bennion; Liz Parker **Ar** *Invasion of the Dinosaurs* **Ft** Survey results; Missing Stories, *Paradise Five* **St** *Final Genesis 1* (Warwick Gray/Colin Andrew) **Tx** *Birthright* (Nigel Robinson)

DWM 204 Free postcards **It** Dudley Simpson; Bernard Archard; Edward Kelsey; Robert James; Andrew Morgan **Ar** *The Reign of Terror* **Ft** *The Paradise of Death* **St** *Final Genesis 2* **Tx** *Iceberg* (David Banks)

DWM 207 Free poster **Ar** *Attack of the Cybermen* **Ts** *The Tenth Planet* 4 **Ft** Creation of *Doctor Who*; the appeal of *Doctor Who* **St** *Time and Time Again* (Paul Cornell/John Ridgway) **Tx** *The Left-Handed Hummingbird* (Kate Orman)

DWM 208 Free collectors' card **It** Wendy Padbury **Ar** *The Mind of Evil* **Ts** *Fury From the Deep* 2 **Ft** Creation of *Doctor Who*; *New Adventures* authors **St** *Cuckoo* 1 (Dan Abnett/Ridgway) **Tx** *Conundrum* (Steve Lyons).

DWM 209 Free postcards **It** David Burton; John Gorrie; Jane How **Ar** *The Underwater Menace* **Ts** *Fury From the Deep* 4 **Ft** Creation of *Doctor Who*; *Dimensions In Time*; *New Adventures* authors **St** *Cuckoo 2* **Tx** *No Future* (Cornell)


SPACE GIRL
"When we did The Paradise of Death, Nick, Jon and I turned up in the radio studio on the first morning and thought 'My God, is this going to work?'"

DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** *Terror of the Zygons* **Ts** *Fury From the Deep* 6 **Ft** What the Papers Said; Missing Stories, *The Rosemariners*; *New Adventures* authors **St** *Cuckoo 3* **Tx** *Tragedy Day* (Gareth Roberts)

DWM 211 Free postcards **It** Roberta Tovey **Ar** *The Greatest Show in the Galaxy* **Ts** *The Web of Fear 2* **Ft** What the Papers Said; Missing Stories, *The Rosemariners*; *The Greatest Show in the Galaxy* special effects **St** *Uninvited Guest* (Warwick Gray/John Ridgway) **Tx** *Legacy* (Gary Russell)

DWM 212 **It** Deborah Watling; Pauline Collins **Ar** *The Faceless Ones* **Ts** *The Web of Fear 4* **Ft** What the Papers Said; *The Colin Baker Years* **St** *Victims* 1 (Abnett/Colin Andrew) **Tx** *Theatre of War* (Justin Richards);

DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** *The Monster of Peladon* **Ts** *The Wheel in Space* 6 **Ft** Editing *The Seeds of Doom*; Readers' Survey; BBV **St** *The Lunar Strangers* 2 **Tx** *First Frontier* (David McIntee)

DWM 223 **It** Michael Hayes; David Driver **Ar** *The Armageddon Factor* **Ts** *The Underwater Menace* 4 **Ft** The future in *Doctor Who*; *New Adventures* authors **St** *Change of Mind* 3 **Tx** *Infinite Requiem* (Daniel Blythe)

DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** *The Abominable Snowmen* **Ts** *The Abominable Snowmen* 1 **Ft** The Second Doctor; *Who* on the internet **St** *Land of the Blind* 1 (Gray/Lee Sullivan)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** *The Curse of Fenric* **Ts** *The Abominable Snowmen* 2 **Ft** *Eye of the Beholder* **St** *Land of the Blind* 2 **Tx** *Sanctuary* (David McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (*Out/TARDIS*) **Ar** *Snakedance* **Ts** *The Abominable Snowmen* 4 **Ft** Alien worlds; *Doctor Who* audio books **St** *Up Above the Gods* (Richard Alan/Sullivan) **Tx** *Meridians* 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (*Out/TARDIS*) **Ar** *The Ark* **Ts** *The Abominable Snowmen* 5 **Ft** Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* (Alan Barnes/Geraghty) **Tx** *Meridians* 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** *The Face of Evil* **Ts** *The Abominable Snowmen* 5 **Ft** *Downtime*; Vox pops; Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* 2 **Tx** *Meridians* 3

DWM 230 **It** Nicholas Mallett; Jeremy Bear; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (*Out/TARDIS*) **Ar** *The Mutants* **Ts** *The Abominable Snowmen* 5 **St** *The Curse of the Scarab* 3 **Tx** *The Final Analysis* 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (*Out/TARDIS*) **Ar** *Timelash* **Ts** *The Abominable Snowmen* 5 **Ft** *The Five Doctors Special Edition*; Michael Wisher tribute **St** *Operation Proteus* 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin; Roger Cheveley **Ar** *The War Games* **Ft** *Panopticon 95*; **St** *Operation Proteus* 2 (Roberts/Geraghty) **Tx** *The Final Analysis* 2

DWM 233 **It** Richard Martin; Michael Young; Terrance Dicks (*Out/TARDIS*) **Ar** *The Massacre of St Bartholomew's Eve* **Ts** *The Highlanders* 1 **Ft** The JN-T Memoirs 1: Creation of series **St** *Operation Proteus* 3 **Tx** *The Final Analysis* 3

DWM 236 **It** Nicola Bryant; Sheila Ruskin; Bob Baker/Dave Martin **Ar** *The Keeper of Traken* **Ts** *The Highlanders* 4 **Ft** The JN-T Memoirs 4; The new Doctor **St** *Black Destiny* 2 **Tx** *The Dragon of Hyacinth Lodge* 1 (Barnes)

DWM 240 **It** Philip Segal; Mark Eden **Ar** *Marco Polo* **Ts** *The Evil of the Daleks* 4 **Ft** TV Movie review; Survey results; The JN-T Memoirs 8 **St** *Ground Zero* 3

DOCTOR WHO MAGAZINE
WAY OUT WEST
Join us on the trail of Doctor Who in the USA
Daleks Chameleons Axons Cybermen Vogans

DWM 242 **It** Nicholas Courtney (*Out/TARDIS*); Chris D'Oyly John **Ar** *The Space Pirates* **Ts** *The Evil of the Daleks* 6 **Ft** Class 4G on TV Movie; *Doctor Who*'s 20 greatest moments **St** *Ground Zero* 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (*Out/TARDIS*) **Ar** *Underworld* **Ts** *The Evil of the Daleks* 7 **Ft** Time travel; Local Groups **St** *Doctor Who and the Fangs of Time* (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** *Silver Nemesis* **Ft** J'adore/J'accuse the Cybermen; Conventions; Time travel 2 **St** *Endgame* 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** *The Mind Robber* **Ft** The JN-T Memoirs 9; Roots 1; *Who* stories with the same plot; The High Council on TV Movie **St** *Endgame* 2

DWM 246 **It** Pennant Roberts **Ar** *The Time Warrior* **Ft** The future of *Doctor Who*; Panopticon 96; 20 forgotten functions of the TARDIS; The JN-T Memoirs 10 **St** *Endgame* 3

DWM 249 **It** Wendy Padbury (*Out/TARDIS*); Graham Williams **Ar** *The Trial of a Time Lord* (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** *The Daleks* 2 (John Lawrence/Ron Turner); *The Keep* 2 (Barnes/Geraghty)

DWM 250 Free poster; new look **It** Barry Letts (*Out/TARDIS*); Elisabeth Sladen **Ar** *Genesis of the Daleks* **Ft** History of DWM; Readers' top10 *Who* moments; Vox Pops **St** *The Daleks* 2: *A Life of Matter and Death* (Barnes/ Longcroft)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** *The Romans* **Ts** *The Macra Terror* 1 **Ft** Personality of the Doctor; *Doctor Who* dictionary; Roots 3 **St** *The Daleks* 3: *Fire and Brimstone* 1 (Alan Barnes/Martin Geraghty)

DOCTOR WHO
PAUL McGANN
The mourning after…
A Gallifrey Guardian SPECIAL FEATURE

DWM 252 **Ar** *The Ambassadors of Death* **Ts** *The Macra Terror* 2 **Ft** Terry Nation tribute; Overview of the *New Adventures*; Personality of the Doctor **St** *The Daleks* 4: *Fire and Brimstone* 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt **Ar** *The Pirate Planet* **Ts** *The Macra Terror* 3 **Ft** Rebuilding of *The War Machines*; Roots 4; Readers' Survey results **St** *The Daleks* 5: *Fire and Brimstone* 3

DWM 254 **It** Yee Jee Tso (*Out/TARDIS*) Peter Moffatt; Tristan de Vere Cole; John Davies **Ar** *The Wheel in Space* **Ts** *The Macra Terror* 4 **Ft** The Master; Manopticon 5 **St** *The Daleks* 6: *Fire and Brimstone* 4

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** *Castrovalva* **Ft** Roots 6 **St** *Tooth and Claw* 2 (Barnes/Geraghty)

DWM 260 **It** Bonnie Langford **Ar** *The Three Doctors* **Ts** *The Faceless Ones* 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** *Tooth and Claw* 4

DWM 261 **It** Chris Boucher; John Levene (*Out/TARDIS*); Ian Collier; Paul Jerricho **Ar** *Arc of Infinity* **Ts** *The Faceless Ones* 2 **Ft** Companions; *Doctor Who* CD-Rom

DWM 262 **It** Mary Tamm; Gerard Murphy & Fiona Walker **Ar** *The Dominators* **Ts** *The Faceless Ones* 3 **Ft** *Doctor Who*'s London **St** *The Final Chapter* 1 (Barnes/Geraghty)

DWM 263 **It** Stephen Wyatt; Michael E Briant; Elisabeth Sladen (*Out/TARDIS*) **Ar** *The Seeds of Doom* **Ts** *The Faceless Ones* 4 **Ft** Monsters **St** *The Final Chapter* 2

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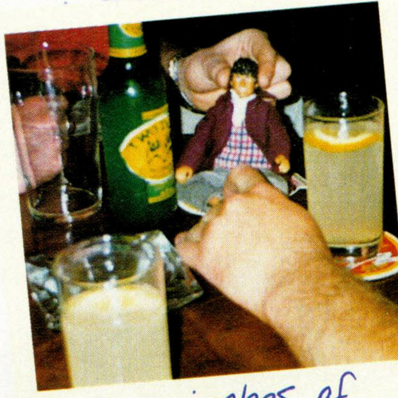
The life & times of Jackie Jenkins

Jackie has stars in her eyes when a charity shop yields *Doctor Who* booty – but are these stars in even the same firmament as Tom B?

Friday

Having started the day consoling myself that I'm not the fan type who buys everything bearing the Doctor's face, I had, by its close, begun to wonder whether or not the faces which compel me to make a purchase were ever truly his in the first place.

I would like to view myself as a careful judge of merchandise, considering each item on its worth and relevance, leaving belt buckles and Toby Jugs to others. The reality, I fear, is somewhat different – I've long ago abandoned this first, thoughtful, frugal phase. Jumping an evolutionary track, I've completely skipped the 'buy anything' second phase and I'm now hurtling headlong into the third and probably final phase: self-delusion and wish-fulfilment. This is a dark place where, working by associations, you find yourself buying cricket sweaters and paisley ties, long coats and spotted hankies; a place where you momentarily find yourself costing the number of paper plates it'd take to make the walls of your chosen room resemble one of the TARDIS' unseen chambers.



Ten inches of plastic pleasure!

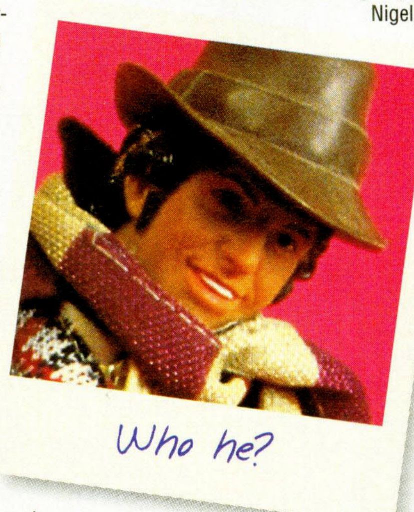
It is in this deceptive area where merchandisers are at their most canny. Simply by attaching the legend *Doctor Who* to their product they trick you, the willing consumer, to fill in a series of blanks which will make their wares glow with unshakeable authenticity – unshakeable if only because the largest contributor to the work has been yourself.

Doctor Who annual publishers World Distributors successfully operated in such a way for over 20 years – and, for a decade of that, made their annuals the most hunted of collectables despite the fact that only a handful of the hundreds of stories printed were in any way like their TV counterparts. Worse, the accompanying illustrations were nothing if not inventive – the Doctor was played by a variety of men of which only a few have ever appeared on television. Within 1985's annual there even appears to be a switch of sex, pairing Nicola Bryant's Peri with a Doctor whose face is even more girly than hers. Even in the pictorial heights of the mid-seventies the Doctor can, within the space of a page, run the gamut between Tom Baker, Robert Powell – and, most impressively, Telly Savalas (who, beneath a curly wig, boldly adorns 1978's offering).

World Distributors do not occupy this realm alone. It is home to another, patrolled with a swaggering confidence that in itself challenges you to keep closeted your heretic-like thoughts. With its piercing blue eyes it traps you, slowly and methodically eradicating the true image held in your mind and sinisterly replacing it with its own. That I should find such an identity crisis standing stiffly on a Jilly Cooper inside an Oxfam window so recently after glibly dismissing Chas' own Denys Fisher figure was like being struck by divine retribution. For just one brief, horrifying moment, I thought I saw the face of Tom on its sun-tanned European features. Normal vision quickly restored, I relieved the premises of the doll (without scarf, lamentably) to the tune of £1.50 and the chatter of the bantering staff – two portly pensioners, both soaked in Lily of the Valley and united in their opinion that Barbie's Ken was indeed the most handsome of suitors.

I was about to correct them when a second glance revealed that the doll had once more regained the features of Hutch's Starsky, a metamorphosis strangely reassuring if only for the reason that that was how I'd previously perceived Chas' Fisher figure. During my journey home, however, even Starsky's features had slipped to disclose those of fictional seventies TV lawyer Petrocelli (who's recently suffered a rerun in the wilderness of daytime TV), before reconfiguring again to form an early Engelbert Humperdinck. On my arrival home I was determined to unearth some reference concerning the figure, and located *The Seventies*' merchandise section, finding a photo of the doll posed next to a Leela who, by the look of her hair, had just had the back of her head shot off.

With the toy's face now flatly refusing to even resemble its own photograph, I scanned the accompanying text in the hope only to find a name halfway down to prove that I wasn't actually going mad.



Who he?

The Seventies alleges that the Italian-based company, upon mislaying their original cast of Tom Baker's head opted, in an economy drive, to use whatever they already had available. Thus it transpires, 20 years later, that I had, on what appeared to be a fairly reassured day, gone out and bought myself a little Gareth Hunt.

Yet if the owner of Tom's face had just stepped forward, why didn't it much resemble the New Avenger either? Not to discount that it wouldn't, it's just that at that moment it was pushing more Bruno from *Fame*.

8.00pm Bringing both my new knowledge and my purchase to The Moon and Mushroom, I sat the doll cross-legged on a beermat. Nigel and James peered at the icon, the former convinced he caught a glimpse of Gambit. Chas was less so, and asked if any of us could ever recall seeing *New Avengers* figures.

"I had a Steve Austin," said Nigel, "with bionics in his forearm. And an Action Man with gripping hands and eagle eyes."

"Sounds like some kind of mutant," said Chas. I suggested that 'Gareth' came, perhaps, from a coffee promotion, and might – complete with roasted beans and dubious wrist action – have been obtained for six labels plus postage and packing. James asks whether or not I think Tom's head might still be knocking around somewhere in Europe, causing me to imagine it re-used on effigies depicting the lead of a white, trouser-suited Mediterranean group that never cracked Britain.

Nigel, speaking like a medium, returned to the doll:

"I'm getting Martin Shaw. I'm getting a Sixties Tom Jones. I'm getting Fred's face from *Scooby Doo*."

I was getting an amalgam of *That's Life!* boys Chris Serle and Paul Heiney, but elected to keep the horror to myself.

"I'm getting . . ."

"Tony Christie?" suggested Chas.

"A thin Eddie Large?" wondered James paradoxically.

"Getting . . ."

"Travolta?" I say. "Lionel Morton? . . . Lionel Blair?"

Nigel clicked his fingers in absolute certainty: "Virginia Wade!"

Although further debate nominated Fisher's Finest not unlike Liz Taylor, Nigel's Wimbledon champion was, on inspection, not without foundation.

Match point.

Timelines

compiled by **Alan Barnes**

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, or e-mail us at doctorwho@marmags.demon.co.uk – marking your letter 'Timelines' in the subject line. No general enquiries by e-mail, please. For subscriptions details, see page 51.

DOCTOR WHO: THE FULL MONTY?

Recent press reports, many inaccurate, concerning Doctor Who*'s allegedly imminent return in feature film form prompted a flurry of letters. For the full story, see this issue's* Gallifrey Guardian . . .

To misquote John Lennon, I heard the news today, oh boy! Completely out of the blue a snippet of news about a possible *Doctor Who* film for cinematic release came on the radio. Having been a fan of *Doctor Who* since I was three, I thought I would give my views about what I would like to see on screen. In terms of the lead role, my preference would still be Paul McGann if he's willing. Fans have mixed views on the TV Movie, but the majority were more than happy with McGann's look and interpretation. Having starred in two recent cinema films he is certainly well-known enough. I would also like to see Tom Baker get a substantial role as the Doctor. He's still enormously popular and well remembered even amongst non-fans and could possibly give the same type of rapport with McGann's Doctor as the Sean Connery/Harrison Ford relationship which lifted the third Indiana Jones film. Two Doctors would also help explain the regenerative powers of Time Lords without the tediousness of the post-regeneration episode where valuable screen time is wasted on the Doctor wandering about impotent.

One of the main criticisms of the TV Movie was a lack of monsters. The obvious crowd-pleasers would be the Daleks and/or the Cybermen with perhaps a third, new species thrown in. I know this smacks of *Five Doctors* syndrome – but let's face it, if the film is to succeed it must drag in fans and non-fans alike. Let's cash in on some blatant nostalgia. I know plenty of non-fan friends who watched the TV Movie for nostalgia's sake but were disappointed not to see some monsters from their youth.

The film should not try to pander to the US audience. We've seen that a film like *The Full Monty* appeals to a British audience, creates a buzz, and then gets the American audience interested enough to see the film. Not the other way around.

Finally, the story. The Doctor has a time machine. Let's see him use it! The story could encompass a historic Earth setting, modern day Earth and an alien planet. The Victorian/Edwardian period has always worked well in the *Doctor Who* context, and with the BBC's skill at period drama the historic setting should be a doddle. The first *Highlander* film worked well with different time periods and the most successful *Doctor Who* episodes have used history and time anomalies. In other words, give us lots of Cybermen lurking about in foggy Jack the Ripper London!

It would be interesting to hear what other fans think. Perhaps another reader survey with a number of tick boxes could at least establish what the fans really want to see?

Phillip Brown
via e-mail

No doubt the BBC thinks it would be very politically correct and modern to change the Doctor into a woman, but why does it think it needs to? When *Doctor Who* is capable of winning an 'Auntie Award' for best drama and was only just pipped by *Babylon 5* to to the crown for favourite science fiction serial in a recent American poll (which is highly impressive when you consider that *Babylon 5* was still in production when the poll was conducted) it is easy to see that there is no need to interfere with *Doctor Who*'s basic premise. It is one thing for the producers of *Star Trek*, for example, to cast a woman in charge of the USS Voyager – but Captain Janeway is an original character, whereas the Doctor already exists.

If a film is made with the above changes implemented, the show will be changed out of all recognition and, therefore, it would be better if the title was changed also. This needn't prevent *Doctor Who* fans from accepting it as part of the canon as it could still be set in the same fictional universe as the original series. Why not market the film as a spin-off from the parent show with the lead character as a Time Lady? There are several actresses out there who would make an excellent Romana.

Richard Layton
Allestree, Derby

Are Cybermen ready to unzip for Hollywood stardom?

MAXIMUM POWER!

As a matter of fact, I too have a story to relate with regard to *Doctor Who* guest stars and their relations with electrical hardware [see the Leslie Schofield story in *Timelines*, **DWM** 265]. In a way, my tale illustrates the cruel irony of a woman who, in one life, zoomed around in space cruisers whilst speaking threats into ultra-sophisticated space communicators like there was no tomorrow and, in another, came face to face with the hideous complexities of 20th century Earth technology.

A few years back, my companion and I happened to be in a beautiful Cornish fishing town famed for being a magnet for painters. Here, I had read, the incomparable Jacqueline Pearce could often be seen hanging out of upstairs windows or posing as an artists' model.

Lo and behold, after no more than half-an-hour of our being there, she materialised before us, floating along (or so it seemed at the time) on a cloud of dry ice. Naturally, being good *Blake's 7* and *Doctor Who* saddoes we followed her, and the trail soon led into an electrical hardware shop. The conversation between Supreme Commander Servalan and the shop's proprietor (let's call him Peter) went something like this:

SHE Peter, darling!

HE Hello, Jackie. What can I do for you?

SHE I need a what-d'you-call-it, a lead for my television.

HE Right-o.

SHE No, no, wait a minute! I don't mean television, do I? I mean the thing you talk into. Oh, what is it?

HE Telephone?

SHE Telephone! That's it! Yes! Telephone!

Oh, how the mighty have fallen.

Michael Stevens
Warley, West Midlands

Please God, let this correspondence now be closed . . .

POLLS APART?

While it was good to see *The Deadly Assassin*, "the most iconoclastic of *Doctor Whos*" make it to number 11 in *The DWM Awards*, I found the results of the survey depressing and hugely predictable reading. In 22 years of being a diehard fan, I've discovered my views to be in the minority. I seem to like all the stories fandom loathes . . .

No way is *Genesis of the Daleks* the greatest story of them all. Take Davros and Nyder out of it and you'd have a very nicely produced Terry Nation runaround. Certainly *City of Death*, *The Caves of Androzani* and *Pyramids of Mars* would make it into my Top Ten but I have long found *Remembrance of the Daleks*, far from being one of the best, one of the worst – certainly the most over-rated. It was written very directly for the fans and is, at best, smug and pretentiously written with a painfully-hammered anti-racist message . . . And, in ten years, has no-one questioned the morality of the Doctor's engineered destruction of Skaro, Thals and all? I would even rate *Dimensions in Time* above it, it's no less contrived! And is the novelty of *The Tomb of the Cybermen*'s rediscovery still a contributing factor to its legend? It's an okay story but not that wonderful.

My greatest fear is that this survey will be treated as gospel by your magazine (which in recent years has, thankfully, had more broad-minded things to say about the Graham Williams years than previously). The same goes for BBC Videos choices of release, although the selection for January 1999, *Nightmare of Eden*, is encouraging. How about *The Invisible Enemy* or *The Gunfighters* to follow it up – both requiring re-evaluation.

All I hope is that this survey doesn't prejudice and distract from the ongoing high **DWM** has enjoyed for some time. I would be gutted to lose Jackie Jenkins, a totally wonderful lady with a perspective we can all identify with – even the silent minority!

Nick Goodman
Salisbury, Wiltshire

A Sontaran: "most popular *Doctor Who* monster of all", it says here

In Paul Cornell's study of *City of Death* [**DWM** 265] he states that it is true "family entertainment". For evidence he points out that for "serious-minded adolescents" it has some really good plotting, for the adults it is self-indulgent BBC panto and for kids it has a really scary monster. I would not disagree with any of these elements on their own. Putting them together, however, does not equal family entertainment – at least, not a family in the same room.

As a "serious-minded adolescent" (okay, a 20 year-old with the same mentality) I can assure Mr Cornell that the only thing more embarrassing than going to a panto with your parents is watching intelligent science fiction with people who think it's panto – especially when you realise they might have a point. An intelligent teenager is as likely to spot in-jokes and plot holes as a "joyous adult" and a lot less likely to forgive them.

With, say, *The Happiness Patrol* the humour and science fiction work together to produce something that is genuinely appreciated by everyone for roughly similar reasons (116th? Unbelievable). With *City of Death* we are doomed to cringe whenever we hear Romana suggest Parisian aeronautics.

David M Kennedy
Culloden, Inverness

Yesterday, I happened to be in a shop where I saw a copy of *The Twin Dilemma* on sale. Considering that it has just been voted the worst *Doctor Who* story of all [in *The DWM Awards*, **DWM** 265], I know that some fans would have snorted derisively at the sight, whilst others would have openly berated the shop vendor for trying to foist this sorry tale on the public.

I, however, had the money and the inclination, so I bought it. Last night I watched through this whole tape of such supposedly 'spell-binding mediocrity' etc. Forgive me, but what's your problem? *The Twin Dilemma* is pretty good!

I don't anticipate a backlash such as *Battlefield* recently benefited from. I genuinely found it as good as the other tapes I have been lucky enough to buy lately – *The Robots of Death*, *Castrovalva*, *Earthshock* and more.

Here are ten reasons why *The Twin Dilemma* is actually quite good:

1. The Gastropods are as fearsome and powerful as Sutekh the Destroyer – a powerful leader using mind control to subjugate minions, leaving barren and destroyed worlds as a side effect.
2. The Doctor's relationship with Azmael adds depth and poignancy. We see another renegade Time Lord who doesn't want to create evil – a rarity in the series.
3. The scene where Azmael dies shows that the Doctor is as caring as he ever was.
4. The title doesn't refer to the twins, it refers to the climax.
5. The Jacondans are charismatic aliens who provide the background that the Gastropods have stamped over.
6. Hugo's choice of shiny Samurai outfit from the TARDIS wardrobe provides character development no words could explain . . .

[Further points cut for space reasons – Ed. Letter continues . . .]

Fans seem to have this unbearable tendency to have favourites. X is wonderful, but Y is embarrassing. Why? Can't you find the intelligence and maturity to like everything, find out good points rather than bad? My first memory is of a Jacondan embolism, so I'm probably too young for you fuddy-duddies . . .

Simon D Skipham
Preston, Lancs

POTATOHEADS TAKE CROWN

The DWM Awards [**DWM** 265] was a fascinating breakdown of the most popular stories of the world's greatest sci-fi shows ever, but your summary of the figures missed two important and interesting points.

Only three of the top half of all stories which exist in some form have not seen light of day on video: *The Ambassadors of Death* (at 73), *Revelation of the Daleks* (at 34) and *The Tenth Planet* (at 26). Perhaps BBC Video could consider these three titles for next year's schedule, and if so could issue *Attack of the Cybermen* together with *The Tenth Planet* as a special release.

Secondly, the most popular recurring enemy of the Doctor (to qualify, the enemy needed to feature in more than five stories, otherwise the Yeti would have won hands down. Also note that *The Five Doctors* is excluded): at number four, the Master (average score 68.39%); at three, surprisingly, the Daleks (69.20%); the Cybermen come second (71.77%); and in first place the Sontarans (72.13%).

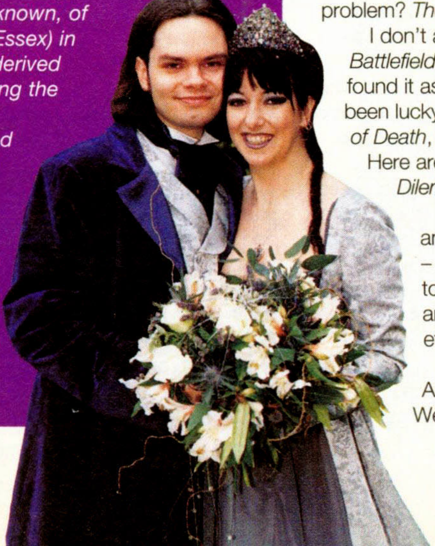
Paul Atchison
Somewhere

PICTURE THIS

Way back in the happy times and places when the magazine known as **Doctor Who Weekly** *was edited by a certain curly-headed, scarf-wearing cosmic bohemian™, letters page* Who Cares! *would encourage readers to send in pictures of themselves alongside home-made monsters, or wearing floppy hats and Dad's old coat. This would never happen in these enlightened days, of course . . .*

Here's readers James *(5, with Dalek) and* Paul *(7, astride K9) of* Harraby, Carlisle. *"We really like Daleks," they tell us . . .*

And here's reader Matt Adams *(age unknown, of* Leigh-on-Sea, Essex*) in Eighth Doctor-derived costume marrying the lovely Lisa at a wedding blessed by a priest and priestess from the pagan Fellowship of Isis. "Lisa and I know our love will be timeless," he writes. Everyone say "aaah."*



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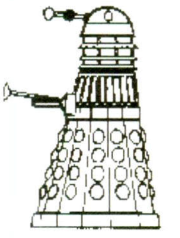

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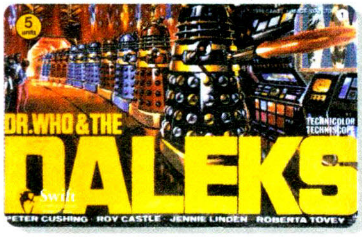

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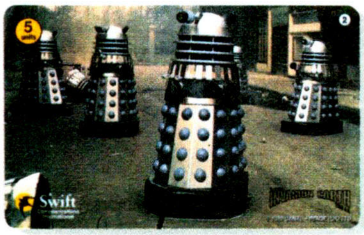

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We are Time's Champions

Love him or hate him, *New Adventures* prime mover Paul Cornell is the author most often credited with giving *Doctor Who* novels a radical nineties edge – but, asks Dave Owen, is the *Doctor Who* developed by Cornell and his contemporaries so far removed from its TV roots that it's no longer 'the real thing'?

Illustration **Lee Sullivan**

Just before he rushed off from **DWM***'s 'Perfect Day' to attend another* Doctor Who *event at the far end of the country, I managed to stop Paul Cornell and, over a drink and a sandwich, talk to him about his contribution to* Doctor Who *writing. Paul exudes a wide-eyed enthusiasm, partly through having eschewed alcohol one year ago – his Coca-Cola effervesces wholesomely next to my lunchtime cider – and partly through being busier than ever before, and not quite having had time to take it all for granted. (Since his last* New Adventure, Oh No it Isn't!, *he's written episodes of both* Coronation Street *and* Children's Ward, *and seen his own* Wavelength *air on children's ITV.)*

Throughout our chat we are stopped several times when Paul is congratulated on his award for Human Nature, *voted the best NA by* **DWM** *readers. Surrounded by* Doctor Who *fans, I start by asking Paul about their tastes . . .*

Why do you think there is a type of *Doctor Who* fan around now who regards the television series as a mere prelude to the *New Adventures et al*, which are considered much more important?

Because they are being made now, for a cult audience. I find it strange that there's this separation now into 'new' *Doctor Who* and 'traditional' *Doctor Who*, because the TV show changed every three or four years. Imagine, for example, if there had been a fandom around in Season Seven, the sheer horror that would have been instilled by the change from a Doctor who travelled around in time and space to a T-shirted Doctor played by a different actor who went down into some caves with no TARDIS in sight in a series that had changed its format absolutely. I think that what the *New Adventures* have done, and now what the BBC books are doing, is to continue that process of making *Doctor Who* relevant to the time it is being made.

Once *Doctor Who* becomes a fond object of nostalgia, the people who want "adventures like on the telly" want the *Doctor Who* that was made ten years ago, but if they were making *Doctor Who* now it wouldn't be anything like that either. And that's jolly good – that whole thing about *Doctor Who*, that it changes with the times. Certainly the reason I make *Doctor Who* do that, in my work, is one of, if you like, ethics. In fact, I think the core of *Doctor Who* isn't the sort of adventures he has, nor that he is somebody who has adventures. I think that it is this sort of ethical thing about a hero who doesn't take up guns or weapons and who defeats the bad guys by being more intelligent and wittier and wilier than they are. I think you can either set that in a very comfy past where there are no challenges to his wit and

BBC Video [1]

"I just thought 'Time's Champion' was a neat job description for the Doctor to use"

wiles really, other than those that came about in the seventies. People talk about the Pertwee era being 'gritty' and 'realistic', but they're about the problems of the seventies – pollution, etcetera. Or you can do what we're doing and testing the Doctor's principles – testing whether a hero really can be pacifist, Socialist, Brer Rabbit, instead of being Arnold Schwarzenegger against the horrors that we find in the modern world. We are making *Doctor Who* as it would be made now, and the traditionalists are missing that.

Why don't these "traditionalists" pick the books up?

Because they're books. It's much easier to spend half-an-hour in the company of a TV series than it is to read even the first half of a book. I think what a lot of people would like are 30,000 word Target-style books that have the same quick fix as the TV show. In many ways I wish someone would make some of those, but given that what we've got are 70,000 word books, I think we've got to fulfil the idea of being like books – that is, taking you on a real emotional journey that gets you someplace, that takes the characters to someplace. I think there's a big difference between half-an-hour of *Doctor Who* on telly and 70,000 words in a book, no matter how that book is written.

I desperately want to find out if a hero who doesn't believe in blasting the bad guys away will still work now. I really desperately want that to be true. I think it comes down to the fact that all those of us who were bullied as kids – and I think that's huge numbers of the *Doctor Who* audience, because we were all little nerds with spectacles – relied upon this character to hold on to who could defeat these things that were much more powerful than him, with his wit. And I'd like to think that was in some way true in real life as well. It's what I keep on trying to find in my *Doctor Who* books. In *Human Nature*, it's all about whether you can throw away your guns and still win the day.

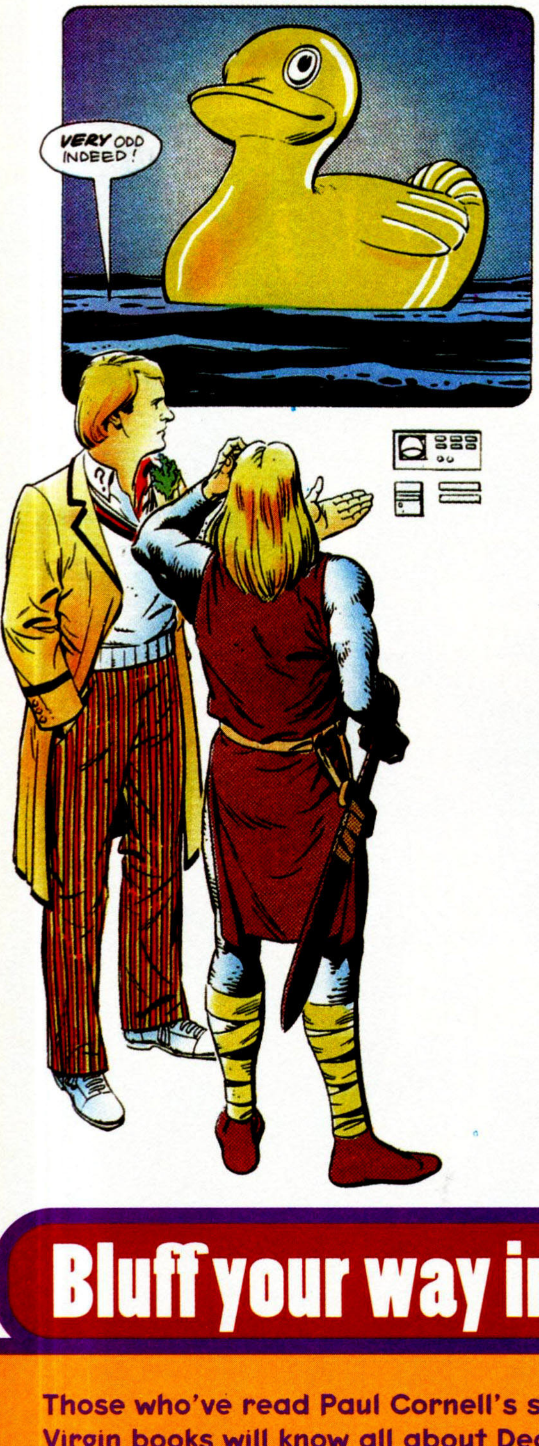
A couple of years ago I asked a handful of *New Adventures* writers to name their favourite author and, annoyingly, they all named you! Most tellingly, Lawrence Miles said that you "invented the *New Adventures*".

I think it's true that Marc Platt invented them in exactly the same way one book later! And that if the order had been turned around, he would have been the person, because *Cat's Cradle: Time's Crucible* did exactly what *Timewyrm: Revelation* did, and it's sheer accident that we were writing them at the same time.

What did *Timewyrm: Revelation* do, then?

I'm not sure I'm in a position to say. I think it tried to go a long distance. It tried to be more than four episodes long. I think that all three previous books tried to be the length of a *Doctor Who* story on television, in terms of narrative, in terms of how much is told – Terrance [Dicks, in *Timewyrm: Exodus*] managed about ten episodes and did it very well, very quickly – and I think I structured mine more like a movie: the idea that the characters are taken from one point to another one and they're different at the end. This idea that we could do things with the characters, take them on a longer journey, and actually change them, I think freed everybody. But Marc Platt was doing it at exactly the same time. People suddenly got the idea, 'Oh my goodness, these characters aren't set in stone, we've got as much right to play with these people as the people who wrote the TV series.' I think it's a fan cringe thing that fans generally think, 'We couldn't do anything as good as that, we are not worthy.' A lot of fan fiction is about, 'We are not worthy.' And the *New Adventures* said, 'Yes you are. You can tell stories as well as they can.'

> **"*Doctor Who* can tell any type of story. *The Tides of Time* is one of the best stories ever written"**


VERY ODD INDEED!

I think *Timewyrm: Revelation* was the start of that. Steve Parkhouse gave me that kind of jolt in *The Tides of Time* [**DWM** comic strip, issues 61-67] when I was reading it as a kid, and I suddenly thought, 'Oh my goodness, *Doctor Who* can tell any type of story.' I think that *The Tides of Time* is one of the best *Doctor Who* stories ever written.

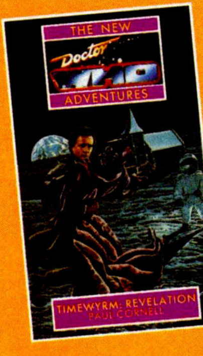
What are your formative experiences of *Doctor Who*?

Davison, probably. I had watched Tom since *The Brain of Morbius* and it had always been there, but I started becoming a fan on the regeneration because I was a huge fan of Peter Davison from *All Creatures Great and Small* and I just thought he was perfect from the moment he sat up. I was the right age to be sucked in and be a fan, and also I was a boy scientist, a member of the Junior Astronomical Society, and a real techno-head. The idea that they were putting hard SF back into *Doctor Who* really appealed to me. It doesn't as much any more at all, but at the time it really grabbed me, and so that was a formative time.

Colin Baker really annoyed me – all this Eric Saward rubbish, a violent Doctor, a Doctor who had lost his principles. I hate it. And then Sylvester, from about *Delta and the Bannermen*, being beautiful and

Bluff your way in . . . Paul Cornell

Those who've read Paul Cornell's seven Virgin books will know all about Death, owls, punk rock, Mancunian vampires, televangelists and the horror of the Hoothi. Here, Dave Owen presents a rough guide for those who *haven't* . . .



Timewyrm: Revelation

Is it any good? Very

Gave the world The village of Cheldon Boniface, mentioned in the TV Movie novelisation

Ends "Long ago in an English winter"

What to say at parties "Of course, with *Revelation* Paul invented the *New Adventures*. In some ways he invented *Doctor Who*. Stop looking at me like that"

Peter Davison as the Doctor – "putting hard SF back into *Doctor Who*"?

shy and sweet and kind again really dragged me back into it and I loved the fact that somebody was taking the Doctor back into a different direction. So those are my two defining eras really, Davison and Sylvester.

[*It's very telling which actors Paul chooses to identify by their first and second names . . .*]

I have read every single original *Doctor Who* novel at the time of publication, and as a result am completely saturated and don't see what's going on in the background. For instance, there have been a number of forces which have been anthropomorphised into characters, such as Death. What's that all about?

"People say that the Pertwee era is 'realistic', but they're all about problems of the seventies"

Originally, in *Timewyrm: Revelation*, I thought it would be fun if Death would appear, and she did. I didn't have any thought of plugging her into any sort of continuity or rationale whatsoever. To me she was just Death, a fundamental embodiment of a universal principle – God, that'll make a good quote! I sort of realised that that wasn't really good enough for *Doctor Who* – it's a universe where everything is explicable – and so gradually through the books she evolved, through discussion with other authors and with fans, into 'what happens to an Eternal from *Enlightenment* when it meets Gallifrey.' All the Gods of Gallifrey that we've talked about – Death, Pain and so on – are Eternals feeding on what Gallifreyans need, and becoming these big iconic figures.

And why is the Doctor 'Time's Champion'?

Originally, I just thought it was a neat job description for the Doctor to use, but had more fun with it as I went along. I didn't think there was any official function that went with it. Again, you find people cottoning on to it, and interesting questions being asked, and you go with it, and explore what it could mean. I think it's very interesting when it's kept as back-story, and it's there for other people to grab and make into front story. That's something I always find very flattering – when things you've put in the background get pushed forward a bit. I think people took it as another attempt to make the Doctor into something else, and it wasn't – I was quite satisfied with what [series script editor Andrew] Cartmel had left for us in terms of what else the Doctor was.

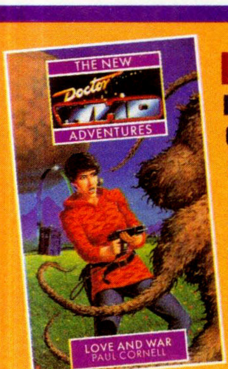
Was there any feeling that Andrew Cartmel left you with a job to finish?

Yes. I'm glad we finally got to *Lungbarrow* – it was our solemn duty to get there. We had to get to the end of the 'Cartmel masterplan' and discover what that was all about. I'm really glad we did that. I still speak as 'we', I still feel tremendous loyalty to the *New Adventures*. In many ways we all do – it was a sudden social club for me, a whole group of peers. I made some of the best friends I ever had among those authors. It was such an amazing break, such an amazing breakthrough. Out of all those authors loads of them have got agents, are getting television scripts – it's like a huge wave coming out of British science fiction and I just think it's wonderful that it happened when it did. I will always be in debt to Virgin for all that.

Do you think those writers' careers would have taken off in the same way if their books had been more like *Doctor Who* was on telly?

No, because that just smells of death, really. Okay, I wasn't going to say this, but you've tempted me, so I'll say it. It's pretty easy to write a straight take-off of a past *Doctor Who* story and make a successful *Missing Adventure* out of it. It doesn't take much. You can just take the various bits and do them all over again. People might say in response to that, 'Why haven't more people done that when that's exactly what we want them to do?' Probably because it doesn't feel like the work of a writer, but more like the work of a gravedigger.

There are people in the States who make a lot of



Love and War

Is it any good? Yes

Gave the world Professor Bernice Summerfield

Ends "Long ago in an English autumn"

What to say at parties "Actually, there's a character named after a friend of mine in that one"

THE NEW
Doctor Who
ADVENTURES
NO FUTURE
PAUL CORNELL

No Future

Is it any good? Not according to the author

Gave the world A Buddhist Brigadier and a Meddling Monk who thinks he's Richard Branson

Ends "Long ago in an English summer"

What to say at parties ". . . or, *Horror of Punk Rock*, as I call it"

"Colin Baker really annoyed me – a violent Doctor who had lost his principles. I hate it"

money simply by writing *Star Trek* novels, and although I wouldn't dare slag them off, they don't break the rules. And just rehash, rehash, rehash. But that's not where you get a career from. You get it out of being original and having something new to say. I think the reason some of these people have been noticed and picked up, for example, by Granada Television is that we all had something new and original to say.

We're talking, then, about the difference between pastiche and fugue . . .

I agree. Might I say that *Goldeneye* is the product of Bond fans, a pastiche? The signature tune is by two people trying to be John Barry. The title sequence is by two people taking Maurice Binder's title sequences and doing something much better. The plot is taken by Bond fans from other Bond movies and put together, and it's really good. I think pastiche can go beyond pastiche and into really good original work, because people from outside the original work can see what held it up. Who's better qualified to write *Doctor Who* now than fans who've been analysing it between them and taking it apart and finding out how it works? You can either write a very traditional book 'like on telly', just taking things that have appeared in the programme before and rearranging them, or you can find out what made those things work and how those things were put together and use that knowledge to put together something original. *Timewyrm: Revelation* was about all those things that were going on under the surface of *Doctor Who*, rather than taking bits from the top. Although taking bits from the top is fun. Even Terrance started to take note of this quite soon with his 'quoting' of his own things like *'Escape to Danger'* and 'wheezing groaning sound'. When you get post-modern Terrance you know that something interesting is going on. It's much more fun to find out what makes a legend tick than just to repeat stuff from the legend. I hope that doesn't sound too egotistical – I'm not the only one who does it, I'm sure the vast majority of *New Adventures* writers do it. And if *Doctor Who* was on television now, that's what we'd be doing with it. Or whoever was making it.

What would you put into a *Doctor Who* TV series?

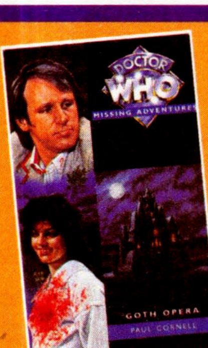
Hard to say. I write novels for novels and TV for TV. I'm not sure a new TV show would have the budget to be able to afford *Love and War*, or *Timewyrm: Revelation*. *Human Nature* perhaps – it's quite small, set in a very small place. But if I was writing for a TV show I would write quite differently in that for a start, you can't go into such depth. There's a certain shallowness. If you're going to have adventures – and I think adventures on television is a good idea – then in half-an-hour there have to be exciting chases, explosions, rescues, whatever, hopefully with that moral undercurrent, and that feeling of 'might doesn't make right' that made *Doctor Who* what it was. I'd write it completely differently, I think, if I was doing it for television.

You can't deny being a vast influence on the other *New Adventures* writers in making *Doctor Who* bigger than it had been before. But what did you get back from the other writers?

Loads of stuff. Kate Orman's ability to surf the *zeitgeist* – we were both digging down into *Doctor Who* to see what we could find, and she found some really good things that I hadn't found. I think that she, like me, would like the Doctor to be real in a sense – for the pacifist hero to work – and she really pushes him harder than I do. I mean, the actual amount of physical damage done to the poor guy in her books is extraordinary. And Gareth [Roberts] taught me not to be so serious. I could really have self-destructed after *No Future*, which is such an awful book. It's pompous, it struts about, it thinks it's the greatest thing since sliced bread. And it's shit. Gareth's approach, which is 'pastiche is honourable, but having fun is good' is letting the material find its own level of serious, and not thinking that every-

Sylvester McCoy's Doctor, with Sara Griffiths as Ray, being "shy and sweet and kind again" in *Delta and the Bannermen*

BBC Video [2] BBC [1]



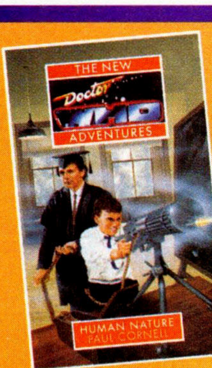
Goth Opera

Is it any good? Yes, if you like vampires

Gave the world A dedication, simply "FOR TERRANCE"

Ends "The Doctor and his friends were on their way to another adventure"

What to say at parties "I can't imagine Tegan reading Primo Levi. But then she couldn't imagine me reading Paul Cornell"



Human Nature

Is it any good? You lot seem to think so

Gave the world A less controversially humanised Doctor than Universal Television did

Ends "Long ago in an English spring"

What to say at parties "Of course they never had jars of mayonnaise back in 1914. Pass the guacamole, would you?"

thing one writes is the Sistine Chapel, and he taught me loads. I've also had huge learning experiences with, for example, Matt Jones and Russell Davies.

It's just having peers around you, having people to place yourself against, saying, 'I'm not quite as far to the right as that person, nor am I quite as far to the left as that one. I'm more serious than that one, I'm less serious than that one.' So Rebecca [Levene, *New Adventures* editor] had a range of flavours to choose from, by a group of people who are positioning themselves in relation to each other. And that's the way to run a series!

So you're a bit down on *No Future*, then?

The description in that is particularly dire. If you look at any paragraph where anybody looks at anything, it is bad. And I also think the ending was up the wall. And it's so macho! For part of a series that's so much about pacifism, it believes so much in guns.

"It's quite easy to stage an invasion by the Zygons. But what does it say about anyone's life?"

You say that you and others want the Doctor to be real. I'd say that only in *Doctor Who* from *Timewyrm: Revelation* onwards does he inhabit the same world that I do . . .

Can you imagine any Doctor prior to *New Adventures* Sylvester in the middle of some real-life horror? Let's say mass starvation or one of the concentration camps. Put the Third Doctor in the middle of all that and you've got something sour and horrible, a pantomime in the middle of human horror. Put the *New Adventures* Sylvester in the middle of it, and at least you've got a real person who wouldn't look stupid and whose presence there wouldn't mock the horror. I think it's quite easy to stage on television an invasion by the Zygons. But what does it say to anybody about anybody's life? Half-an-hour of entertainment is fine. And for goodness' sake, we need as much of it as we can get. But in a show which is about such big things, you ought to have a central character who is capable of dealing with big things.

"Adolf, old chap, I said . . ."

Exactly. What was the line in *The Ultimate Adventure*? "Hitler, that bounder." That's useful, isn't it? I nearly threw things at the stage.

I have a vague idea that the Seventh Doctor engineered the end of the Sixth. Where does that come from?

Love and War, in a dream sequence of Ace's. Everybody has taken this as being true, and I never really quite meant it to be true. I like things which aren't concrete, which are a bit misty. I don't like the fan tendency to break everything down into lists. So no, the Doctor never said that. It was a dream of somebody who wasn't even him. I don't know if it's true! If me or somebody else can get a good story out of it then it may become true.

I've been trying to get at your unique perspective on *Doctor Who*. Were there any viewpoints or concepts which Virgin knocked back?

Well, there were a couple of things they said 'no' to on the grounds of quality, because they just weren't good enough. But there was nothing I can remember that made them say, 'No, that's not *Doctor Who*.' The thing is, I have spent all of my career in the books burrowing down to try and find the heart of what *Doctor Who* is. I do think there are some writers – a minority, I must say – in the *New Adventures* range who ran away from *Doctor Who* and just tried to write their own books. But I won't be a rat that's leaving this ship and saying 'It's all rubbish'. It's not. It's all very beautiful, with a few books that don't seem to enjoy having the Doctor in them. I think that *Human Nature*, for example, is a book that burrows down and tries to find out what the Doctor is like, by doing a *Doctor Who* story where he's not there, and seeing how horrible that would be.

That's the direction you took *Doctor Who* in. What about other people's visions of it? Are there any you reject outright?

Eric Saward. The Doctor picking up guns and using them in *Earthshock*. He has some pretty words about violence in that serial but nevertheless goes ahead and does it. What Eric Saward does, if you like, is the opposite of what I do, in that he takes the character of the Doctor and puts it against the real world, and finds, I think to his own horror, that the Doctor can't do it, isn't enough. He needs characters like Lytton and Orcini to carry around guns and blow things up and do all these things that a hero ought to do, because he can't square the Doctor saving the day. That just reeks of huge cynicism. How one can be script editor of *Doctor Who* while holding that view, I have no idea. No, that's not *Doctor Who*.

What about the TV Movie? Is that *Doctor Who*?

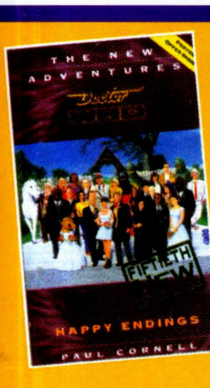
Half-and-half. I have a hard time criticising it because a lot of the right intentions seem to have been in place, and seem to have collided with each other and just gone astray in all directions. The first half-hour is beautiful, and Paul McGann is wonderful. It's nice that he's being his own character, even if he's a bit of a 'greatest hits'. I cannot stand the kiss, and the half-human idea is interesting from a mythological point of view but not really necessary – he's already very very human, he doesn't have to be biologically human. They needn't have spent so much money and they could have let Matthew Jacobs take it where he wanted to go as a scriptwriter rather than have three different executives all rip it to shreds.

Which of your additions to *Doctor Who* would you most like to be associated with?

[There is a huge pause while Paul thinks about this, until suddenly . . .]

Oh – Benny! Of course. The fact that she's got a life of her own, and that other people can write for her, is incredibly pleasing to me. Terrance is quoted as saying that he felt he could write for her as easily as an actress who'd been on television, and that was the most flattering thing. So nice.

And *Human Nature*. I just think it's the one where it all worked, really, and said everything I want to say about why I need the Doctor so much – why I'm so proud of being a *Doctor Who* fan for one thing. A lot of fans have a lot of trouble admitting to it and parading it, but I'm quite proud of it, and I've found it isn't a handicap at all to making my way in the world of being a writer. DWM



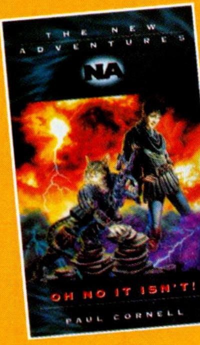
Happy Endings

Is it any good? If you're in a party mood

Gave the world A typically stable modern marriage

Ends "And a love, for all seasons" Followed by a very silly song

What to say at parties "All everyone in this book ever seems to do is drink. Pass the chianti"



Oh No It Isn't!

Is it any good? Oh no it . . .

Gave the world Proof that Time Lords and police boxes weren't strictly necessary for a girl with a talking cat

Ends Paul's contributions to *Doctor Who* writing to date

What to say at parties "New fact! He hasn't written another one like this. Good fact!"

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